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Study of the implementation of a store of creative design objects in Barcelona

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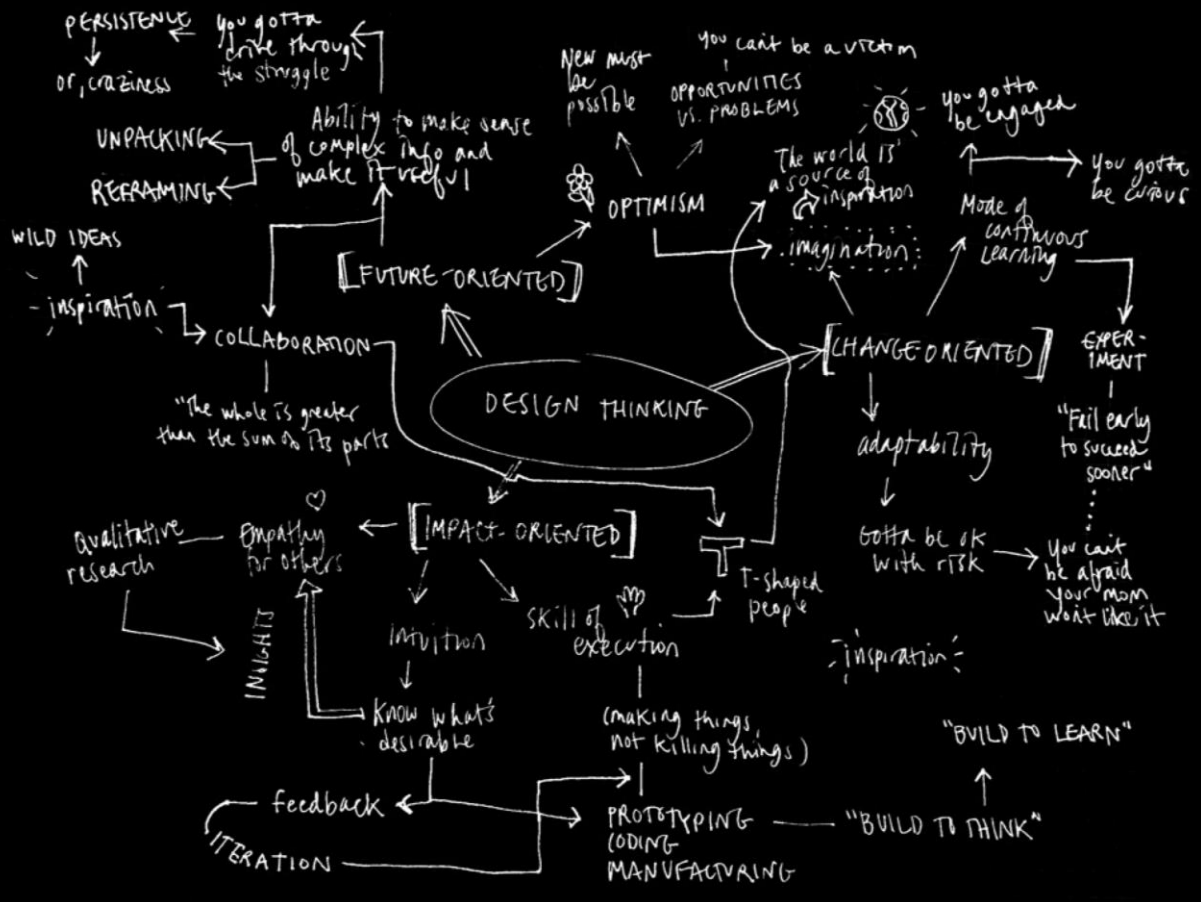

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Design is everything. Everything!

Paul Rand

Abstract. This study will focus its intentions on testing whether Design Thinking and Lean Startup methodologies can be applied to a traditional business as a design store in Barcelona. It investigates why design thinking is an effective framework for innovation and attempts to align the tools and methods of this approach within a traditional store, while helping the founder on developing a product or service to offer.

The report uses academic sources on Design Thinking and Lean Startup methodology approaches to critically analyse their importance in the context, to explore whether they are appropriate in this kind of sector. Furthermore, an important part of the study focuses on implementing these methodologies and its consequent result.

At a time when businesses struggle in Barcelona to offer new products or differentiate themselves from a growing demand of same stores, the scope of this research aims to set up a viable framework to apply Design Thinking and Lean Startup methods in an established design store.

Key words. Design Thinking, Lean Startup, Design, design store, Value Proposition Canvas and Barcelona.

Summary

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Introduction

As we know, world-renowned brands have failed many times to make a new product successful. We can find very different examples: Apple with its music-focused social network closed with just over two years of launch (Ingraham, N. (2012)), Seat closing a full line of a vehicle just with over 4 years of being launched (Villarreal, D. (2013)), in 2013 Facebook with its product Facebook Home failed to encounter a potential customer, in 2006 Microsoft made a similar product to Apple's iPod but failed to be as successful as the later one (McIntyre, H. (2015)).

In the traditional business model, companies spend years and a lot of resources on developing new products. But, less than 3% of new consumer packaged goods exceed first-year sales of $50 million – considered the benchmark of a highly successful launch (Schneider, J. (2010)). Companies have to adapt to a competition and economy which is global, a never-ending technology evolution, among other factors. Companies must develop a new methodology to develop products.

In the last years we have seen two new approached, Design Thinking and Lean Startup, which have gained traction in the process of product development in the technological startup world. These two methodologies have proved to be successful in big brands (The Accidental Design Thinker (2017)) such as Apple, PepsiCo, in numerous education centres, BBVA, or Mayo Clinic, to name some of them.

Although these methodologies have proved to be successful in big brands and is largely theoretically studied, we do not encounter any example of design thinking or lean startup methodologies applied to traditional business retailers.

Would these human-centred innovative solutions work in a traditional business?

What we propose in these thesis is a case study of these two techniques in a traditional design store. The aim of the study itself is to design and find out which type of business we should implement in a space that has never been used in a design store located in Barcelona's city centre, using the Design Thinking and Lean Canvas methods.

Firstly, let's glean an insight on how the store was created. Our founder opened last year a design store right in the middle of the Gothic Quarter in Barcelona. The business has been giving fair results, yet its business model is based in a traditional scheme. The founder, based on this traditional development, has not found what type of product for consumers could she develop on the upper loft of the store. Through the two methods natures, we will have an excellent opportunity to test different options for this new space, assuming little to no risk.

Secondly, deep-diving on the procedure which we will follow is that one which is common in any scientific project. We will explain the methodology we will pursue all along the project which is a mixture in between Design Thinking and Lean Startup. These procedures target the customers and their actual needs rather than on the theories of the traditional business plans based on what businesses wish their customers would do. These, start off by conducting some research both on primary and market sources from the stakeholders involved in the study. From this data we will establish, using the Value Proposition Canvas Model on the Design Thinking process, a common hypothesis on what customers feel, tend to do, say or think and what are the needs from the founder of the store. This data will allow us to empathize with our stakeholders and develop a minimum viable product.

Later, we will proceed to a classic scientific method of validation: an experiment. This experiment either will validate our hypothesis or will disprove some data we gathered from our customers or founder. From this point onwards, what we must do is constantly ask our stakeholders for feedback to tweak the product to meet all their real needs. From a high-level scope of the study, we will follow this procedure and its structure up to the testing point, due to the timing of the thesis.

Thirdly, the requirements, such as technical, economical, legal or milestone specifications that shall fulfil the project, are the following. On one hand, adjust to the needs of all the stakeholders and develop an experiment that satisfies these needs while following the consistency in between Barcelona's Gothic quarter essence and Design itself. On the other hand, develop this experiment in accordance to the technical specifications of the design store and measure its success.

But, what this study is about it is not whether this scientific procedure will work or not, which as it is common to any scientific project it should; but, uncertainly validate two methodologies that for the past years have only been tested in the technological world in a traditional business: a design store. As we know, the future is uncertain, and disruption does happen, and that is the fundamental psychological, sociological and existential issue: pointing us to the unknown. The way we respond to uncertainty is crucial to our success as entrepreneurs. Forcefully, we do not know how things will go, and we must be able to handle the fact that there is no guarantee the project will go on the right track. Yet, our desire will be always the same: create a thriving and world-changing business.

As acknowledged, the true objective of this study is whether these two methods theoretically widely studied, will prove to work on this environment. Besides, only having implementations of these methods on the technological sector.

As explained on the scientific approach we will follow, is the same structure as the one presented: methodology explanation, market study, hypothesis statements on our stakeholders' needs, development of an experiment and conclusions on the study, as well as study of the next steps to be done.

Design Thinking and Lean Startup

As the reader may well know, design has been around society for ages. If we try to define design we encounter with diverse and different opinions, yet similar concepts. For some, design is understood as the process of creating a plan for the construction of an object, system or measurable human interaction. For others, it is the process of developing purposeful and innovative solutions that embody functional and aesthetic demands based on the consumer's needs. Yet, others understand design as a process that involves the conceptualisation and creation of new things (ideas, interactions, objects…).

For many time businesses have applied a traditional model of development (Medium. (2017)): build the product, and hope to find customers who want to buy it. Furthermore, aggressive marketing tactics would hook consumers that would respond accordingly. Finally, the company would shift to build the next product.

Things have changed in the past decade: competition and economy are global, cost of development has decreased dramatically, and technology has accelerated innovation. Companies need to find a new way to develop products. From this point onwards, is where two brand new approaches have gained more prominence in the way companies think about the process of product development: Design Thinking and Lean Startup.

On one hand, the main objective of these two approaches are that they both aim to be methodologies that centre their solutions around respondents, they offer a human-centred solution. On the other hand, the main difference in between these two is where the product appears in the innovation cycle, yet the two methods can be combined to achieve a hybrid solution. The main objective behind these two methods is to bring an idea to product in the fastest way possible.

> *Fail fast, fail cheaply.*
>
> *Eric Ries – American entrepreneur and author of The Lean Startup*

Lean Startup

Lean Startup philosophy is to build fast, test and pivot. This approach starts with a minimum viable product [MVP], rapidly tweaking it to evolve the design from the feedback of the customers. A co-founder of a company that speeds up processes of investment to early-stage startup's affirms that this method "is about reducing risk, which sometimes requires changing an idea on the spot." Combined with Agile product development these methodologies help businesses develop product iteratively. Agile development was first developed for a software development solution, but rapidly exported its methodology to strategy business solutions. This

development describes a set of principles for product development under which requirements and solutions evolve through the collaborative effort of self-organizing cross-functional teams. It focuses on adaptive planning, evolutionary development, early delivery and continuous improvement, and it includes rapid and flexible response to changing environments.

Eric Ries, an American entrepreneur and starter of the Lean Startup movement, describes the process of a startup as to build, measure and learn from it: someone has an idea or a hypothesis, he or she will test it on a small scale, and that feedback will influence what happens next. If the feedback is positive, the founder will limit him or herself to implement incremental iterations. In the contrary, he or she will have to pivot, either changing the product or finding a new market.

The Lean Startup process bases its efforts on developing the Business Model Canvas, which aims to sketch out new business ideas or visualize existing businesses. It is a strategic management template to define a firm's or product's value proposition, infrastructure, customers, and finances. It helps businesses in aligning their activities and strategies throughout their business model. Since the eruption of this new model, new canvases for specific niches have appeared, as is the case of the Value Proposition Canvas studied in the following section.

But, rather than developing a complete Business Model Canvas, we will develop the alternative Lean Canvas model by Ash Maurya. As this same author explains alongside one of its most popular posts (Maurya, A. (2017)), he tried to make this model as actionable as possible while staying entrepreneur-focused. His approach to make the canvas actionable was to capture that which was most uncertain, or more accurately, that which was most risky. The Business Model Canvas misses some of the things this author considers to be riskier to startups, while leaving other factors that were riskier. When developing the model for our product or experience, we will deep-dive on the model and explain it with more detail.

Design Thinking

In simple words, design thinking is the art of applying design and a human-centric creative process to build meaningful and effective enterprise grade solutions (Nielsen Norman Group. (2017)). This approach will give the opportunity to the business to differentiate itself from the competence and create a competitive advantage. From the early 1900's designers Eames applied a "learning by doing" conception to explore the range of needs and constraints in their product before production. Back to our days we can see examples in where designers applied a deep understanding of the lives and unmet needs of their consumers.

> *We're always looking, but we never really see…it's the act of attention that allows you to really grasp something, to become fully conscious of it.*
>
> *Milton Glaser – designer of the I ♡NY logo*

Design Thinking proves to be a human-centred process uncovering the real consumer needs and testing those products on end consumers. This process leverages collective expertise and establishes a common framework for all the different departments involved in the design of the product, encouraging innovation and creation to solve a problem.

The process followed to apply design thinking has six phases that will be explained in the following section, providing us with the methodological path that we will follow to develop this experiment. As it will be developed, each phase is meant to be iterative and cyclical to arrive at the best outcome of each phase. The result obtained from each phase is used as an enlightening principle for the following phase and to ensure we are never straying too far from our main goal.

Moreover, one of the features that we can achieve with Design Thinking implementation is that its nature makes it scalable. The process proves to be applied in a range of scopes, from sociological to economic issues, leading to disruptive and transformative solutions.

In the Design Thinking process we will follow the development on the Value Proposition Canvas, which in fact is a plug-in tool to the Business Model Canvas presented in the Lean Startup process. It focuses on the development of the Value Proposition and the target Customer Segments in more detail, evaluating the perfect fit between the value that is intended to create and the expectations the customers will have.

Differences

Design thinking involves a multidisciplinary team, breaking all possible barriers in between corporate departments. This perspective will help to bring in to the table new and creative solutions to a problem within a common framework. Alternatively, Lean Startup focuses its results on minimising cost failure, time management and risk. The validated learning conception will guide the founders to develop a successfully and human-centred solution.

As pointed above, it is possible to apply both approaches in product development, and this hybrid approach will give us better overview on the methodology to work on. Both are rooted in understanding the underlying need, respond to feedback from our potential consumer and iterate throughout the development process. For this reason, we will apply both approaches in a traditional design store business model.

Methodical approach

The methodical approach followed in this study is the one proposed by the Design Thinking methodology. As we already have been able to define in previous sections, Design Thinking is all about a hands-on approach to problem solving that leads to innovation, ending up in a differentiation and a competitive advantage in comparison with similar businesses.

This framework consists in six different phases: Empathize, Define, Ideate, Prototype, Test and Implement. These six phases form a path through Understanding, Exploring and finally Materialising.

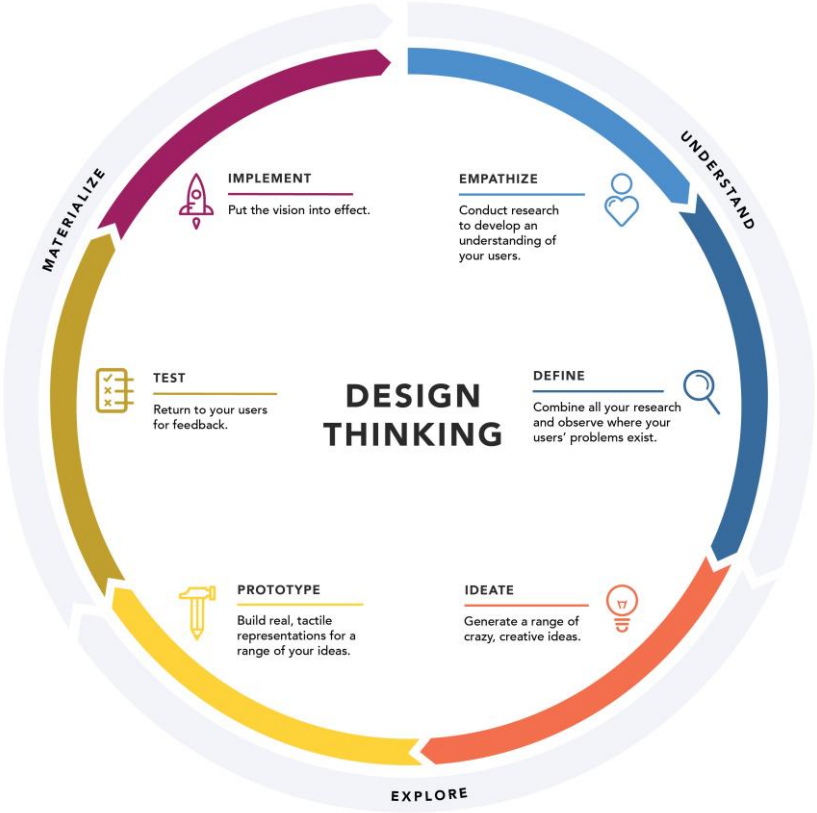


Figure 1: The Design Thinking process.
Source: Nielsen Norman Group.

The process is as follows:

1. Empathize: conduct actual research on the market and in the user range you want to approach. The main goal is to gather as much information as we can from the users (what they tend to do, say, think, like or feel). This will provide us with enough information to be able to empathize with the user and understand them.

2. Define: combining all the research done from both sources of information: primary, that gives us information on first hand and an objective view on this data; and data directly from the market. This combination of results will give us overview of which are the main needs from our users and highlight opportunities where we could innovate by offering something new to the user. Patterns in the data found on the empathize process will glean insights on the user's current experiences, what and how they feel or what they love or hate about these experiences.
3. Ideate: join in a brainstorming session to give all the possible ideas that try to cover all the needs identified in the previous phase. Give all the ideas possible, mixing those ideas or building in other's ideas.
4. Prototype: bring to life one (or more) of the ideas that emerged from the brainstorming. This phase will determine which parts of the idea work and which don not. The key of this phase is to prototype a first model, test it with a small beta team, and tweak it based on the feedback received.
5. Test: return to the user base for more feedback on the product developed. This phase will determine if the product developed covers the user's needs, if it improves their experience or if it achieves results that previously we did not accomplish.
6. Implement: execute the idea into a final product, releasing it to the end users. This phase is the true *make or break* of the product. The accomplishment of the process of Design Thinking is if the vision that once had been thought is executed and leads to a transformation an aspect of the end user's life.

In our project we will go through the first phase empathising through the *Barcelona and design* introduction and the following section: a brief market study of the sector. Following this market study, we will proceed for a more introspective overview of our future users through an online survey and physical open interviews. We must bear in mind that this process will be done to all the stakeholders involved in the project. In our case, as the scope is a product offered by the founder to the people, we will execute this interviews to our potential customers and the founder.

Once this first phase has been completed we will proceed to the definition of our customers and founder's needs and try to find all the possible patterns applying The Value Proposition Canvas. Leading to a global customers' and founder's canvas, our journey will go through the brainstorming process to end up with the maximum Minimum Viable Products possible. To verify the true direction of the project we will return to our potential customers, for them to decide which product should be done. Finally, we will test the product in the store and we will measure the user experience and if the product gives our users the expected benefits. From this point onwards, it

all depends on how the user answers to the product. Basing our efforts on the feedback the user gives us, we will tweak the product as needed. This iterative process will allow us to approximate our Minimum Viable Product to what customers on the market are really asking for.

As we can see the methodological approach of Design Thinking is quite recurrent, as it is a user-centric process that starts with data, creates a product based on user's real needs, and finally is tested to measure the success. If it is not validated with the end user, tweaks are made always taking in mind the user's feedback.

Finally, on top of the methodological process followed, we will guide ourselves by the Lean Startup process: build, measure and learn. We will be iterating through this path continuously to meet our user's needs in the best way possible.

Market study

Barcelona and Design

Barcelona is the second most populated city in Spain. With a population of over 1.6 million people within its city limits, and 4.7 million including its suburbs, it stands to be the sixth most populated urban area in the European Union (Demographia World Urban Areas. (2017)). It is considered one of the leading capitals in tourist, economic, trade fair and cultural centre and its influence in education, commerce, entertainment, fashion or science all contribute to making the city as one of the world's major global cities (Global Power City Index 2017. (2017)).

Other studies (Barcelona Centre de Disseny (2016)) remark that the creative potential of the city remains one of the most valued aspects according to over 100 surveyed directors, founders and curators of Design Weeks and Design Festivals of international scope that are currently organized around the globe. In this sense, the 4th position of Barcelona in the ranking of more creative cities highlights its excellent international positioning, standing ahead of cities such as Milan, Paris, Tokyo or Amsterdam, and close to the third position occupied by Berlin.

On the other hand, one of the most relevant data of the survey is the first position of Barcelona as an emerging creative city, while maintaining the perception that it is a consolidated creative capital. A possible explanation for this coincidence – which also happens in the case of Berlin, present in the two top ten rankings – is that the respondents, despite the good positioning of Barcelona as a creative capital, see activity and growth potential that, in the medium term, they can further promote the city.

Finally, Barcelona can presume of having over 3.750 design enterprises which employ well over 15.000 people, these sector accounts for circa 950 million of euros, which represent a 0,5% of the of Catalonia's GDP (Barcelona Centre de Disseny (2015)). Barcelona concentrates 92% of the offer in design services and exports around 45% of its services. This mapping shines for its strengths for its ability to adapt to fluctuations in the market, the ease of affiliation with other agents in the field of design, and the entrepreneurial and social attitude to generate new business models. Alongside this strengths Barcelona, emphasises the offer of local design while competing in price at an international level; the Barcelona Brand is an asset valued by foreign clients; there is a growing demand for strategic, multidisciplinary and / or holistic design, highlighting the new and more creative sectors with the potential to match the design, as well as the new technologies for the generation of new business models.

Institutions

We can see the link between Barcelona and Design in the tradition of creative art, industrial design, contemporary art, architecture or graphic design to name some. Barcelona has pursued its promotion in design establishing several centres designed to promote, inform and boost design in every possible aspect. Some examples of these foundations are the Barcelona Design Centre (BCD), Barcelona Design (BD), Disseny Hub, Museu del Disseny, Fostering Arts and Design (FAC), among many others. These associations are in between some centres of reference for design in the world. Innovation, openness, creativity and experimentation are some aspects in which they aim to promote and impulse this sector. From the education point of view, we have world-recognised universities as the Istituto Europeo di Design (IED), Centre Universitari de Disseny i Art de Barcelona (EINA) or the Barcelona School of Design and Engineering (ELISAVA), which aim to boost knowledge, research, development and innovation in all fields revolving around design.

We can then conclude for all the aforementioned statements that Barcelona and Catalonia are for many a pole of excellence in design, with a sustainable model, encouraging the competitiveness and globalization of its companies and organizations and the welfare of its citizens.

History

But, what makes the link in between Barcelona and Design so important? Design development in Catalonia dates to early development from the Phoenician commercial culture, continuing with the Greek expansion and the Romans, expanding to the Industrial Revolution, going by a civil war and Franco's regime to the Transition process and nowadays.

Catalan Design backdates to the Industrial Revolution, where we find the first signs on design development in the textile industries. This industry brought to Catalonia a lot of wealth to the famously known Catalan bourgeoisie situating this region as one of the richest regions of Spain. The development of this industry was mainly in Barcelona's periphery, Sabadell and Terrassa. This model was successful enough until big international exporting enterprises entered Spanish lands with prices lower than the national's manufacturers.

Design itself is a blend in between art and technique, and not only a development for industry purposes. It is for this reason that the period before Franco's regime it is voiced an artistic current based on ornamental aesthetics originating in France

which begin to arise in Catalonia. This current is mixed with incisions of the matured modernism and *noucentisme* of the previous period.

During the Spanish Civil War (1936-1939) and the upcoming years, it is defined a period where culture was left aside in a struggle between leftist revolution and rightist counter-revolution. Ultimately, the Nationalists won, and Franco who was their general ruled for the following 35 years. We can define Franco's regime in a context of several contradictions (Memoria.cat. (2017)). As we already know this regime in the post-civil war period defined a society and economy transitioning from precariousness to financial growth and the autocracy of industrial development. We must take in mind that culture in the foreground was developed in a framework of restricted liberties, isolation and repression. Franco's regime tried to isolate Spain from every country, due mainly to the fact that they believed the country would be self-sufficient, imposing the autocracy as a form of government. The existing corruption and black market worsened the situation, people were starving and there was a lack and difficulty in obtaining groceries or basic products of first need. And it is that, at the expense of the misfortune of the majority, some did fortune.

The regime effected a systematic repression in all levels, arrest, punishments and even sentenced to death were condemned any suspicious people to be contrary to the dictatorship. Hence, modernisation occurred under conditions of political exceptionality. Therefore, design and work of the professionals in this discipline went hand in hand with the dawn of mass communication, tourism and new forms of consumption, while lifestyles were about seeking alternatives to such social realities. The truth is that from the Transition period onward, several Catalan owners of local stores decided to start their own business resulting from Spain's isolation. So, for example, we encounter that several local garages started to develop their own car. From this period, it starts to resurge several Catalan initiatives to bring products from other countries to the local market in their own forms.

From this period onwards, we can then find the evolution of the Barcelona brand, where the city accomplishes an internationalisation. Artistic currents such as the Bauhaus or the Black Mountain College inspired the progress of Catalan design (Ellert, J. (2017)). This brings us to the actual status quo, in which contemporary design is taking its shape. In the actual framework we can highlight the development of Catalan architecture and industrial design as some of the most successful branches of knowledge that are taking quite a lot of international acknowledgement.

Going local

Going further locally in our relationship in between Design and Barcelona, our project is based in Ciutat Vella. Ciutat Vella district, is divided upon four different quarters:

Barri Gòtic, Raval, Barceloneta and Born. The shop is in the Born, a quarter defined by its narrow streets and quaint cafe-covered squares. From its archaeological site's era (El Born Centre de Cultura i Memòria. (2017)), which we can see in the old el Born market shows us the history of Barcelona from the Roman period up to the start of the 18th century, where life in this part of the city was abruptly interrupted with the outbreak of the War of the Spanish Succession.

The first archaeological remains date back from the Roman era, which conformed an extended burial site. Around the third century we find that the old Roman burial site is occupied with a Muslim burial site. It is not until the medieval era that first developments of trade centres were developed, when both the city and its suburbs underwent considerable growth. The zone continued its development extending through to La Ribera and eventually to La Barceloneta. The neighbourhood grew rapidly, its urban planning had nothing to do with its adjacent neighbourhoods, housing blocks were arranged regularly, with straight and parallel streets, seeing that in most cases the urban section did not have to adapt to any pre-existing structure which would limit the shape of the streets and blocks. Today's context we can see a district that comes alive with hip 20-something locals (in contrast with the surrounding areas) (Barcelona-life.com. (2017)). The place is known for its bohemian style arty stores and boutiques, bars and restaurants surrounded by churches inspired by the Gothic artistic movement. For many, el Born is considered as the trendiest quarter in Barcelona, where the latest trends, artistic currents and fashions are defined as being outside the cultural mainstream.

Barcelona and commerce in numbers and indicators

Catalan commerce is characterized by high dynamism and the existence of small and medium-sized urban stores. We can outline that in the last decades there has been a phenomenon on the opening of large malls, leading to global growth yet creating tensions in local and small commerce, which has seen its market share reduce. This fact, coupled with the changing habits of consumers, requires traditional trade to adapt to a new economic and cultural environment (ENT - Generalitat de Catalunya (2009)). In Catalonia the retail sector constitutes an important part of the economy, since it represents 12.78% of GDP and 16.34% of jobs.

But, considering the overall satisfaction of consumers with the offer provided in Barcelona, we can see different aspects that suggest that local consumers are quite satisfied with the offer they are given in Barcelona (Comerç de Barcelona. (2017)). In Barcelona, the globalization of global brands is not the same as in other cities; local brands live together with these large multinationals.

Slightly over 50% of the population of Barcelona city centre points out that they receive a better satisfaction in the neighbourhood stores rather than on general stores or in the malls. If you add up the percentage of satisfaction in local stores (78%) consumers argue feel more attentive in the commerce of proximity. Local consumers value the commercial offer of Barcelona with an average mark of 8 out of 10. In the same case we have the perception of the opening hours, where over 80% of the local consumers value them as being satisfied. When asking about electronic commerce, approximately 40% of the consumers have not done an electronic purchase.

The sector of design stores would fall into the definition of a retail store, since involves the process of selling consumer goods to some customers to earn a profit. The studied store sells: items for kids, jewellery, watches, items for home, decoration, furniture, gifts, souvenirs, clothes, accessories and varieties.

To offer a more objective overview of the localisation of the store, we can look at the Commercial Endowment Index (CEI stands for IDC – *Índex de Dotació Comercial*) and in the Commercial Attraction Index (CAI stands for IAC – *Índex d'Atracció Comercial*) of Barcelona, and finally the stores that offer similar products nearby (Competition)

Commercial Endowment Index (CEI)

The Commercial Endowment Index computes the number of businesses in operation for every 100 inhabitants. It is an indicator of great interest because it shows the commercial density of a district or a city. We can see the concentration of the activity and with a relevant analysis we can detect which areas attract or expel consumers. Countless studies have been done throughout numerous cities to determine the threshold of the commercial endowment index to relate if a particular city or district must count to have the ability, or not, consumers.

Below are the possibilities with their consequences for the consumer.

- CEI less than 3 (less than 3 shops per 100 inhabitants): this situation indicates a low endowment. For this reason, the study area expels consumers as they travel abroad for their purchases.
- CEI between 3 and 4 (between 3 and 4 shops per 100 inhabitants): this situation indicates an average commercial endowment. The study area attracts consumers from other regions with lower sales, but expands into areas that have a better offer.
- CEI greater than 4 (more than 4 stores per 100 inhabitants): this situation indicates a high commercial endowment. This fact is directly related to the

ability to attract consumers from abroad, either because the commercial offer is large, diverse and specialized, or because the urban environment is pleasant.

This index has a direct impact on the location and characteristics of the points of sale of companies in a sector. In areas where density is high, specialized and innovative activities must be considered to deal with the strong existing competition. On the other hand, in low density areas, the strategies must go for a situation in the main areas of interest and the business option of daily sectors must be considered, which respond to needs that the existing offer does not cover.

The data of the commercial endowment index, by districts, of the area of Barcelona has been collected and annexed in Appendix A – Commercial Endowment Index. In this way, the capacity, or not, to attract consumers of each one of the 10 districts that make up the city will be determined.

According to the data presented by the index in Barcelona, it is appreciated that the central areas of the city, such as the Ciutat Vella district, with an unbalanced IDC, compared with the others, slightly below 6, the Eixample, with an IDC very close to 5 and Gràcia, IDC of 4.22, are highly equipped commercially. The district that follows them is Sarrià - Sant Gervasi, with an IDC of 3.79 and represents an average commercial grant. For its part, the rest of the districts are located with an index below 3 but above 2 always, showing a low supply. Thus, to guarantee the success of the business location, we must understand that in the central districts of the city it is advisable to introduce specialized or innovative business models while on the periphery of these areas it is recommended to establish business in basic or everyday sectors.

Commercial Attraction Index (CAI)

The Commercial Attraction Index calculates the number of stores of non-daily consumption (that is, decoration for the home, culture and leisure, among many others) in relation to the total number of stores in a determined geographic area.

Trade in these establishments, the so-called non-daily commerce, is caused by the movement of the population in between districts trying to find more variety of supply or establishments of reference, move to another rather than the origin neighbourhood where they come from. Therefore, a high IAC can be understood and related to the attraction of consumers in the area and a low IAC corresponds to the generation of movement of consumers.

At the city or neighbourhood level it is considered that an IAC of more than 30% is high. This will attract consumers from areas with lower index to make their purchases.

The data of the index of commercial attraction, by districts, of the area of Barcelona has been collected and annexed in Appendix A – Commercial Attraction Index. In this way, the capacity or not to attract consumers of each one of the 10 districts that make up the city will be determined.

The commercial attraction of the different zones is a relevant indicator when it comes to making location decisions. The areas with the greatest capacity for commercial attraction, those that result in an IAC of more than 30%, and their immediate environment, are the most interesting when it comes to locating a business. This fact is materialised when we can see more consumers in those areas and they are willing to consume.

When analysing the results, we can see that the district with the highest commercial attraction rate is Ciutat Vella, with 32.1%. Followed by the districts of Sarrià-Sant Gervasi, Gràcia and the Eixample with values ranging from 25% to 30%. The rest of the districts have index values less than 20%.

Competition

In the approach of this study, it is necessary to evaluate whether the location of the design store in the historical centre of Barcelona is a successful business model. This evaluation should cover both the characteristics of the area in which the establishment is located, and the competition present in the market. In the following image we can see the distribution of similar stores as the studied at 500 metres distance.

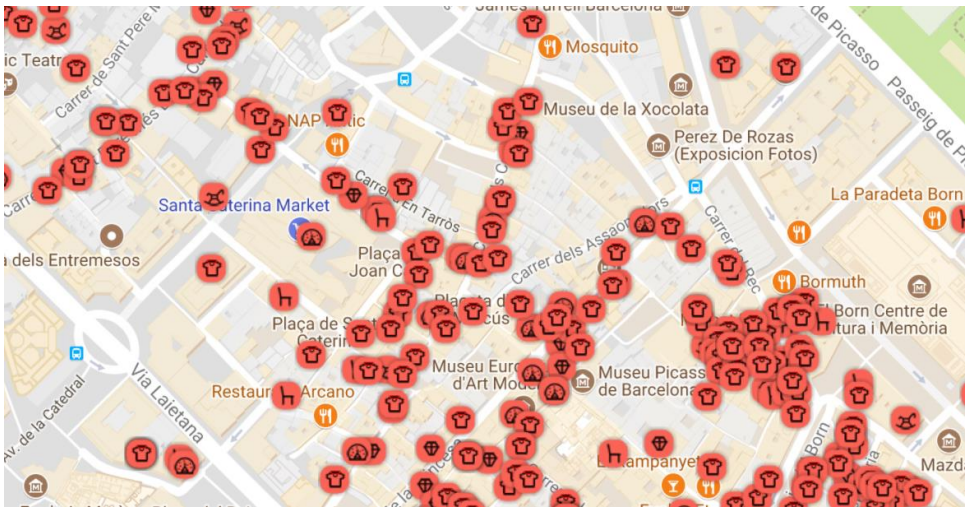


Figure 2: Distribution of similar stores at 500 metres distance from the location. Source: Eixos: economic observatory (Eixos.cat. (2017)).

As we can see, the store is selling so different items that it will face a high competitive pressure. Although this issue, the founder advised us that they aim to have a *friendly* competence and try to talk with the stores nearby, to sell different items[1]. Although that from the founder we gain this perspective of friendly competition it is evident that the store faces high competition. Regarding this competition we can see that very different stores offer very similar products. Close to the location we can find three different types of stores:

- Big retailer brands (Tiger, Ale-hop). The ones we centre our attention are the ones who have different retailers spread around the city, and focus their retail in selling design objects. Maybe this type of competition is the most aggressive to the founder's store. They offer the same products on all of their stores, and they think about their product as something to buy for you or a little present for somebody. From our location there are three (one Tiger and two Ale-hop stores) at no more than 500 metres. In general, personal attention lacks identity matching the brand, willingness to sell or interest to the consumer.
- Small specialised stores. These narrow and bulky stores often do not offer any product which we can encounter in the store besides the one we are looking at. In these stores we can only find a store completely dedicated to clothes or bohemian jewellery, but they offer this product in an extensive way. If we want a product other than mainstream products as we can find in the later stores, we can go to one of these stores and we will find that these stores offer a wide range of a very specific product. On the surroundings we can find a couple of these oes
- Small retailer stores (like the one of the founder). We can find diverse products such as clothes, little design objects for decoration, among others. These stores provide different products and a personnel attention more local and more personalised. We can find all along the same street than our founder's store five similar stores. Maybe what we can highlight is the fact that if we enter those stores, at first sight we can see very similar (if not same) products on the stores. But, on the founder's one, we can see similar products at first sight, yet when we enter the store, and as we could confirm with the founder, the products that they offer are from specialised designers. So, they differentiate themselves from the big retailer brands by offering a more unique and personalised product and offer more selection than the specialised ones.

[1] As seen in Appendix C – Founder Interview.

Then, we can conclude that from our competition we can see three different kind of stores. The big retailer brands, which offer mainstream products and no differentiation. The specialised stores offer different products from one only sector. Finally, the most general ones but are not big brands, offer different products from different sectors, and many of them offer the same products. Our funder offers different products, such as clothes, design objects or bags, but from very characteristic designers. This fact, makes her differentiate from the competition.

Once more, what we expect with this study is to propose a very different product or service that surrounding or near stores do not offer, trying to satisfy the real needs of our customers. This differentiation will give us a competitive advantage in the market.

Conclusions on localisation

Once understood what represents the commercial endowment index, the index of commercial attraction and the competition exposed, first conclusions can be extracted.

Since the design retailer is a non-daily products consumption store, the district of Ciutat Vella really is a fit in between our offer and what our customers are expecting from the location. This measure is supported due to the high rate of commercial endowment and the high rate of commercial attraction of these areas.

Thus, because the analysis of the index of commercial endowment and the index of commercial attraction are not sufficient to determine in what district of the area of Barcelona it is optimal to also study the competition in which we will be facing. Competition seems aggressive, yet from the founder's objectives (to bet for a friendly competition, talking to other nearby stores) and the type of product we want to implement through Design Thinking (new product focusing directly on customer needs) we think that location will be one of the strengths of the design store and our project.

Analysis on Open Interviews and the Survey

Once the first market study has been done through primary sources of information, which will give us an objective overview of the market, we will proceed to design an open interview for random customers and a survey for the public. These will give us a major exposure to what are the real needs of our customers, highlighting the opportunities where we could innovate by offering something new to the user.

Patterns in the data found on the survey and interviews process will glean insights on the user's current experiences, what and how they feel or what they love or hate about these experiences. As we can follow from the Design Thinking methodology (Osterwalder, A. et al. (2015)), we have to identify three types of groups:

- Customer/founder jobs: (colour code [Customer/Founder Jobs X]): which describe what jobs a specific customer is trying to get done in their work or in their life. One could be the tasks they are trying to perform and complete, the problems they are trying to solve, or the needs they are trying to satisfy.
- Customer/founder pains: (colour code [Customer/Founder Pains X]): anything that annoys your customers before, during, and after trying to get a job done or simply prevents them from getting a job done. Pains also describe risks, that is, potential bad outcomes, related to getting a job done badly or not at all.
- Customer/founder gains: (colour code [Customer/Founder Gain X]): outcomes and benefits our customers want. Some gains are required, expected, or desired by customers, and some would surprise them. These include functional utility, social gains, positive emotions, and cost savings.

We can see a schematic overview of the process on the following image:

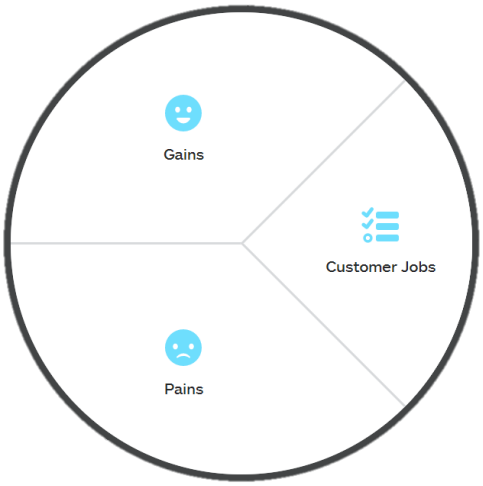


Figure 3. Value Proposition Canvas.
Source: own development.

Technical Note: Due to the geographical location of the project (Barcelona, Spain), Open Interviews were made in Spanish or Catalan as the Founder preferred this language to develop herself and some customers expressed their ideas in Spanish or Catalan indifferently. As for the survey the model was developed in Catalan, but we also got Spanish answers in some open questions.

Open Interviews

For the interviews we designed open questions for our different stakeholders to respond. As a definition, the stakeholders involved in the project will be the customers, who receive the product or service and use it; and the founder, who will coordinate and offer this new product or service. We should consider other stakeholders, be it the suppliers, staff members, amongst others, but the project's scope will be to study only the two major stakeholders: founder and customers.

The questions designed for the open interview can be found on Appendix B. On both open interviews the questions were designed to extract from the respondents' inner characteristics, what makes them happy, what they like or what they experience. The questions where open, in the sense they could respond whatever they thought. From this point, we asked more about the answers they gave us to extract from them this information. Therefore, a couple of questions were designed (for example: What is design? What do you like from design? Do you have a relation with design in your personal or professional career? Do you like design stores? What do you like or would change from them?)

Founder Open Interview

On one hand, for the founder, the interview was undergone for about 45 minutes on the store and you can find the transcription of it on Appendix C – Founder Interview. The interview was coordinated both by the student and the director of the thesis. Answering the questions were the founder and her sister, who also had a deep knowledge on how the business was managed and how customers interacted with the products. We can highlight some of the topics treated on the interview:

- As founder jobs, we talked about how premature the founder was to Barcelona's city and people, as she originates from Argentina. Others, where the good relationship with providers and competitors and the eagerness for them to be transparent with the customers.
- As founder pains, she highlighted the fact of being *tied* to the store. Further, she clear-cut the fact of having problems with the control over the store (thieves and managerial control).
- Finally, as founder gains she expressed the eagerness of Barcelona as an ecosystem for design development and promotion. Other included the power of design as an innovation tool and as a life-changing tool. As well as

she told us the differentiation they tried to accomplish by serving different products exposed on nearby stores and creating something different.

Customers Open Interviews

On the other hand, for the consumers, the interviews were randomly taken near the store, around Barcelona in different localisations and out of Barcelona. In Appendix C – Customer Interviews you will find a transcription of all the interviews undertaken by our customers and a brief description of the interviewed people. Aging from 22 to 65 years old, the diversity was crystal clear: we had both genders representation, diversified professional orientated people ranging from simple students to founders of other mainstream coffee shops going by designers and customers in other stores. Highlighting some of the topics that emerged from the open interviews:

- As customer jobs, they expressed the power of design as an expression tool, a way to create or a way to organize the mind. Some others found the products of design to be presents for other people or presents for oneself, others expressed the act of buying design objects as an impulsive action rather than a rational one.
- As customer pains, localisation was both on this point and the following, for some it was too touristy and overcrowded. For the product, almost everybody highlighted the fact to be price-sensitive for design objects and the fact that they saw them as too expensive and the fact that they did not find a utility on these objects. For some, the stores were not cosy enough, they were too overcrowded, or they were not attended the way they found correct.
- Finally, as customer gains, localisation in this case was considered as a place-to-be, where innovation was in the centre of each space and new art movements where embodied. Barcelona was clearly voted as a city which promoted design. Relating to the product or service, customers appreciated that they were personal and unique, as functional, aesthetic and made from quality objects. Some expressed the will to find an authentic and cosy place to create for themselves and to innovate with design.

Later, and with the added information of the following section, we will analyse all the answers by the customers, and try to organise in the Value Proposition Canvas all the different thoughts in different groups.

Survey

Following these open interviews section study, we proceeded to a more generic overview of our future customers through an online survey. In total a sample of 80

surveys have been obtained. There was no age nor gender nor origin restriction, as in our study everybody has something to say. To obtain the most random data possible, we have distributed the surveys in different sectors, ages and days. A Google Forms survey[2] has been used to distribute it. Similarly, since the data from this single source would not include some social sectors or certain age ranges, part of the surveys come from the field study in several locations in the same city of Barcelona.

Model used

The survey that has been carried out is made up of four different sections. A simple and attractive survey model has been designed for the respondent since it only has 21 questions, ranging from open questions to matrix questions.

The first section, formed by 7 questions, includes the compilation of the basic consumer data, that is, their gender, age, habitual residence in the Barcelona area, their labour situation, whether they prefer physical or online purchase methods and their annual income. The second section, formed by 10 questions, is the densest one as it asks for the relationship in between customer and design. How important design is for the customer, in which sectors can we apply design, what do they love most of design, how do they react when they see a design store, which factors are relevant when entering a store and what do they did not like from their last experience in a design store are some of the questions in this section. The third section will pick up whether consumes like Barcelona and el Born, if they would live in Barcelona and if they think that Barcelona promotes design. These last questions will detail preferences on location of the customers. Finally, in the fourth section, we appreciate the respondent's effort in completing the survey.

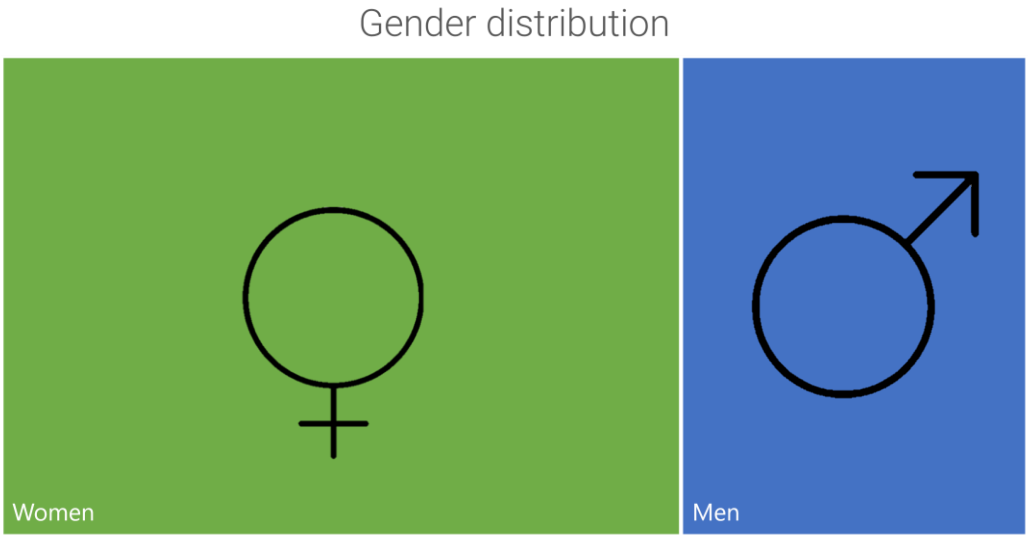
For a more detailed view of the survey model that has been carried out, an example in Appendix D is included.

Results

Once the study has been validated, the data resulting from these surveys has been analysed to understand the needs and preferences of consumers. We can find these results on Appendix E. Below is the analysis of the results obtained.

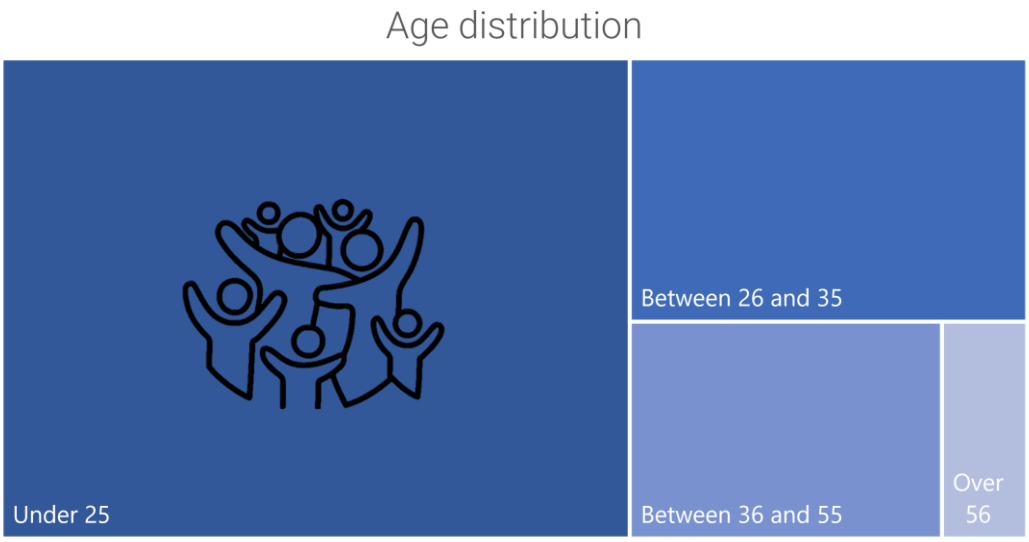
As previously denoted, on the first questions we asked for gender, age and some other demographic questions. The first question discriminates consumers according to their gender. The goal is to determine what is the gender distribution of the surveyed people.

[2] The link to the survey is the following: https://goo.gl/forms/c2X6R0Z5yZY0V72A3.



Graphic 1: Gender Distribution.
Source: own development.

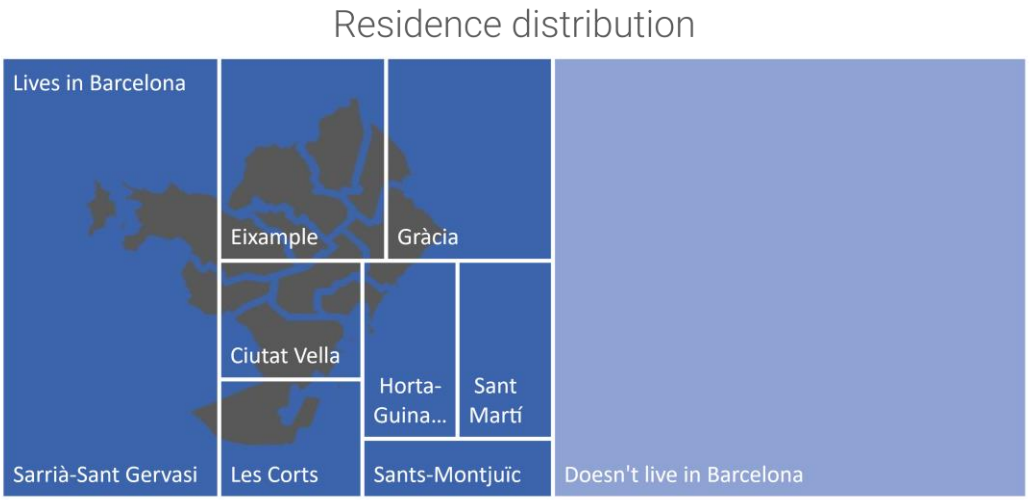
In the previous graph, we can see the distribution on gender in our survey. It was completed by 53 women (66,25%) and 27 men (33,75%). Moreover, in the following graph we will see the age distribution.



Graphic 2: Age distribution.
Source: own development.

As seen on the graph, over 60% of the surveyed people where under 25 years old, while we had around a 21% of people in between 26 and 35 years old and around a 14% of people in between 36 and 55 years old. Meanwhile only a 4% where people over 56 years old.

Following the age and gender distribution we asked on the habitual residence of our surveyed people. This question is used to get more information on what sector of the population the data is coming from.

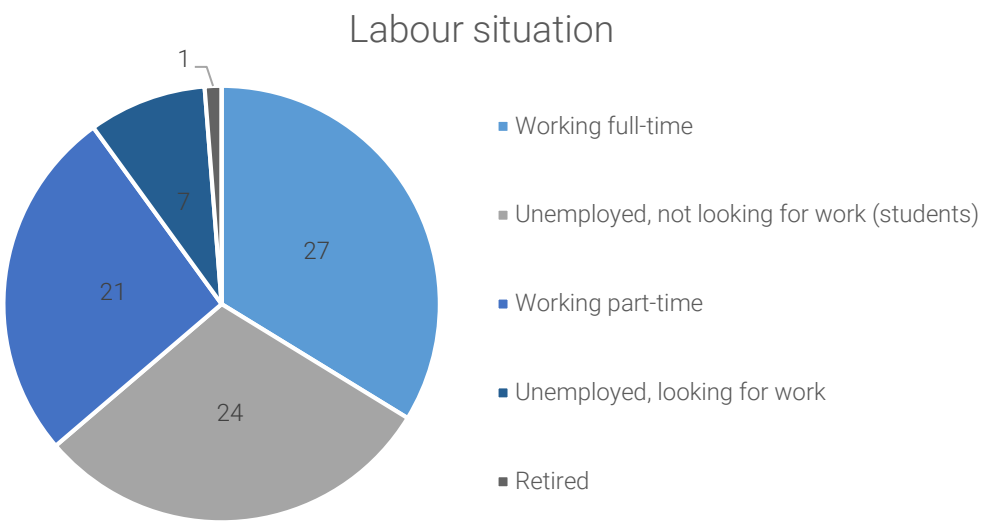


Graphic 3: Residence distribution.
Source: own development.

Over 50% of the respondents lived in Barcelona, showing a distribution in between eight of the ten districts of Barcelona. Unfortunately, we did not have a representation on Nou Barris and Sant Andreu districts. Meanwhile, slightly less than 50% of the respondents where not living in Barcelona. As we can appreciate from the graphic, there was over 20% share from the district of Sarrià-Sant Gervasi, in Gràcia and Eixample we had a 7.5% share, followed by Sant Martí, Ciutat Vella, Les Corts and Horta-Guinardó which each had a 3.75% quota representing 3 votes each, finally Sant-Montuïc only had 2 votes representing a 2.5% quota.

However, this demographic data does not make much sense because our project, by nature, will try to satisfy all gender, age and localisation consumers. Likewise, although there are details or products of certain characteristics dedicated to women or men, in the design store we will promote a genderless product.

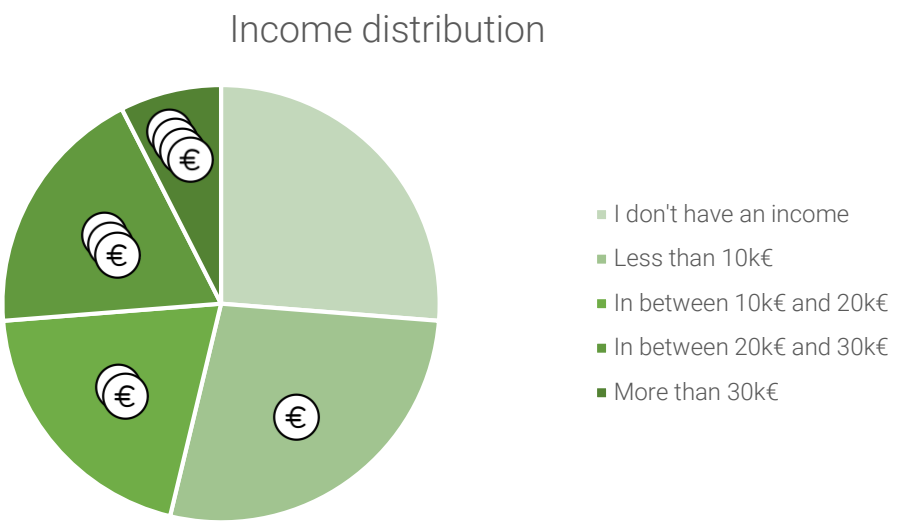
Following our demographic questions, we interviewed our public about their actual labour situation. This question followed with the next one asking about their yearly income would give us a major overview on the general income of our surveyed respondent.



Graphic 4: Labour situation.
Source: own development.

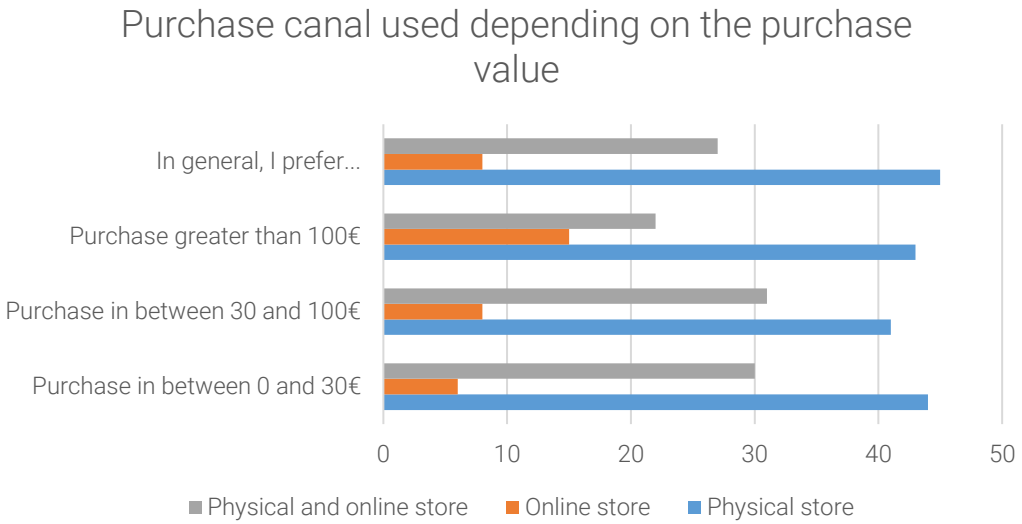
As seen on the distribution, we can distinguish three main types of surveyed people: on one side, we have the working full-time people which accounts to be nearly 34% of the public; in the other side, we have the unemployed people not looking for work (we include students in this section) who represent 30% of the public; and finally people who is working part time who have nearly a 27% quota. Unemployed people who are looking for a job represented nearly 9% of the surveyed people and we only had one retired person answering the survey.

Following this question, we asked for the yearly income. As seen on the graphic on the following page we can see that the average yearly income is probably of twenty thousand euros. We have 21 people who do not have income, we can suppose that they are students, as in the previous survey we had 24 people who were not looking for work. We have 22 people who have a net yearly income of less than ten thousand euros, 16 people who have a net yearly income in between ten and twenty thousand euros, 15 people who have a net yearly income in between twenty and thrity thousand euros, and finally six people who have a net yearly income of more than thirty thousand euros.



Graphic 5: Income distribution.
Source: own development.

Following the economic data gathered, we asked on the preference of the consumer to buy on physical or online stores. Though this question we could gather data on the way consumers make their purchases, to better acknowledge our potential consumers through physical stores or an online store. Additionally, the question was made as a matrix question, so they could answer depending on the purchase value whether they preferred on option or the other one.



Graphic 6: Purchase canal used depending on the purchase value.
Source: own development.

As seen on the bar distribution graph, surprisingly people still do not use only online store. Over half of the consumers still use physical stores no matter the value of the purchase. This indicator tells us that, although many studies point that online

transactions every year are growing at an exponential rate, we should still offer the physical store experience. In purchases under 100€ consumers where more eager to buy through a physical store. But, for purchases over that value consumers who preferred online stores nearly doubled. More importantly in the question where consumers could say which type of method they preferred, only a 10% of the consumers surveyed confirmed they preferred online stores than physical stores. Therefore, if we chose the physical store, we could potentially have a 90% of the respondent base. Furthermore, if our product or service would be under 100€ we would be confirming this decision.

Finally, on our first section we asked about a more intrapersonal question regarding if the person liked or not to participate in creative processes. These creative processes understood as taking part on a design process, or choosing in between one of the alternatives proposed by a group or taking part on the thinking process. This question will allow us to know if people are rather extrovert or introvert in the designing processes.

Graphic 7: Does the respondent like to participate in creative processes?
Source: own development.

In general, surveyed people liked to express their opinion and be active throughout a creative process. Only a quarter of the people expressed their preference to be rather passive in the creative process. We should consider this preference when designing a product or service through the design thinking process, as it is an important fact that people want to be active and want to participate when designing the experience or product.

As the end of the first section concluded we gathered information about the consumers: demographics data as age, gender or residence; labour and economic

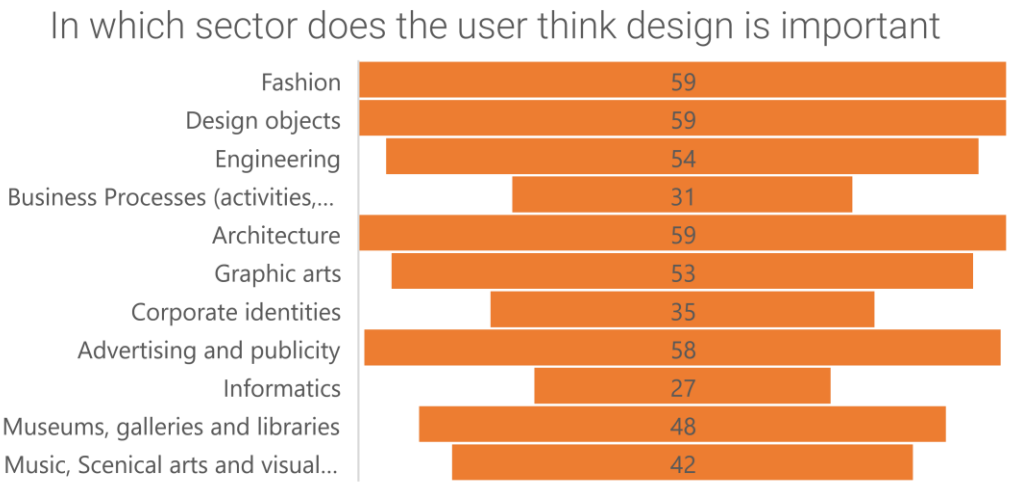
situation; general preference on the purchasing method; and finally, an introspective question on the willingness of the consumer to participate in creative processes.

On the second section, we focused the objective of the survey on the relationship between the consumer and design. Our first question, plain simple, we asked for the importance design had for the consumer. The question asked for punctuation in between zero and five.

Graphic 8: Average punctuation obtained from perception on design. Source: own development.

As we can see in the results, the average punctuation obtained through the survey was that people thought of design as an important factor, as it was a 4 out of 5. In the analysis of the variance we see that results are very much distributed amongst the three, four and five punctuations, so in general people feel that design is important for them. This question can then justify the customer gain of the importance of design in society.

Following this question, we asked in which sector does the consumer think design is an important factor. The multiple-choice question had over eleven different options and an open option. The option where: fashion, design objects, engineering, business processes (activities, tasks…), architecture, graphic arts, corporate identities, advertising and publicity, informatics, museums, galleries and libraries, or music, scenically arts and visual arts.



Graphic 9: In which sector does the respondent think design is important. Source: own development.

Although many studies confirm that design can be applied in any field, we gathered some of the most common, but respondents did not think that in business processes, corporate identities or informatics could be important design. All the other options had over 60% of the respondents thinking that design was an important factor in the sector. Amongst the sectors where design is more important for the respondents were fashion, design objects, architecture and advertising and publicity. Some people suggested that design was important also in social consciousness projects or in chemistry.

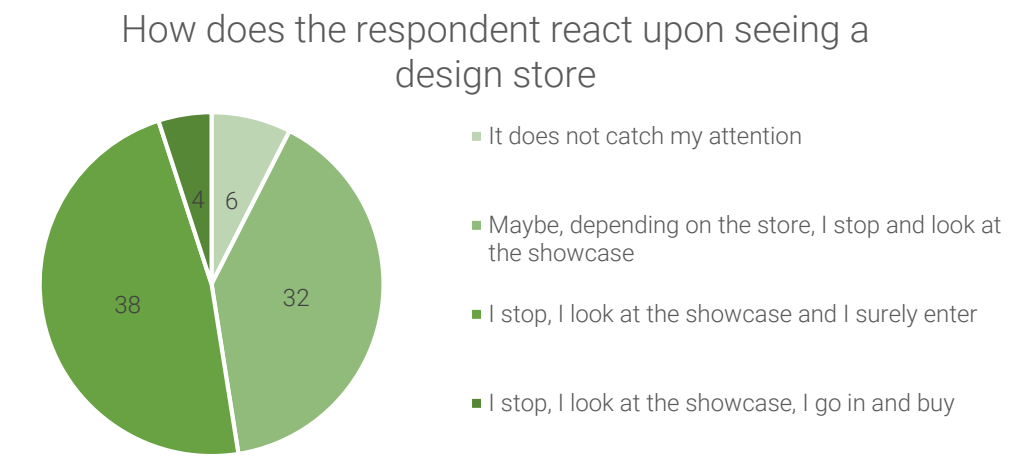
On this section we had two open questions. The first one was regarding what respondents liked most on design.

Technical Note: Due to the geographical location of the project (Barcelona, Spain), this open question was answered in Catalan or Spanish indifferently. For this graphic designed we used these languages to design this graphic, but the analysis of the graphic will be done in English.

Figure 4: Word distribution on what respondents like most on design.
Source: own development.

As it can be seen from the graphic, the bigger the word is, the more times the same answer was expressed by the respondents. What they liked most is the aesthetic answer design gave to products, originality, innovation and differentiation, functionality, fashion and creativity. From this question we can then define a couple of customers gains, from which consumers like to be original, innovate and creative with design objects.

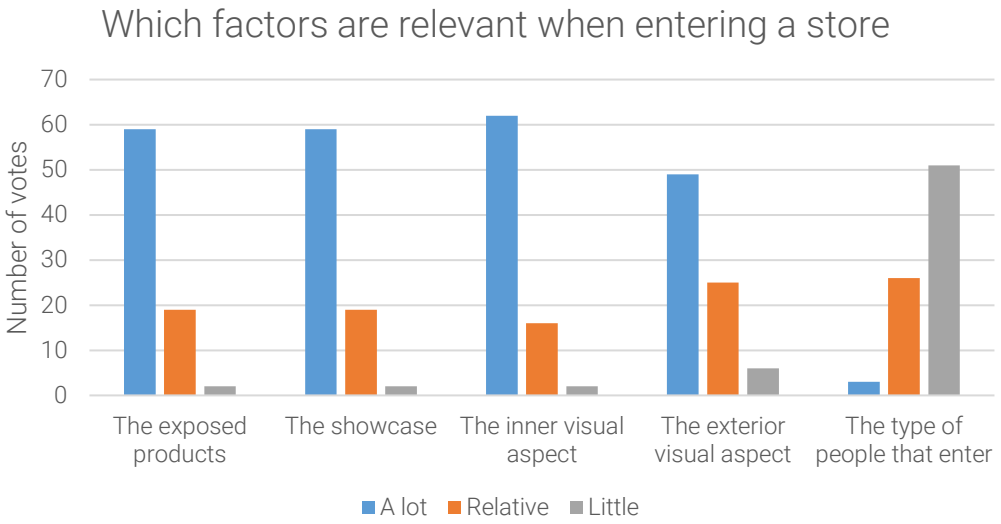
Following this question, we asked our public about how respondents reacted upon seeing a design store. They had four options: the store did not catch their attention; depending on the store they stopped and looked the showcase; they stopped, looked the showcase and surely would enter the store; finally, they stopped, looked the showcase, would go in and buy something.



Graphic 10: How does the respondent react upon seeing a design store. Source: own development.

As seen on the distribution, over 90% of the surveyed people stopped and looked at the showcase of a design store. So, in general design stores catch the respondents' eyes. And over 50% of them entered the design store. We can see that a customer job could be the fact that respondents tend to enter design stores.

Following this question, we wanted to ask them which of the following factors where relevant when entering a design store.



Graphic 11: Which factors are relevant when entering a store. Source: own development.

As we can see, the exposed products, the showcase and the inner visual aspect where determinant factors when deciding if the respondent would enter or not the design store. At a second level, they considered that the exterior visual aspect was also important. Finally, many of them, over 60%, expressed that the type of people

that entered a store was not relevant to their decision. We will have to bear in mind when designing our product or experience the factors that consumers feel are more relevant for them to access a store.

Following this question, we inserted the second open question. In this case we asked about what consumers did not like about their last experience in a design store. The results we found were clear: consumers did not like the order and location of products in store, the price of the products, the luminaire, the showcase and the personnel attention. These negative outcomes from a customers' visit to a design store will be on the customers' pains canvas.

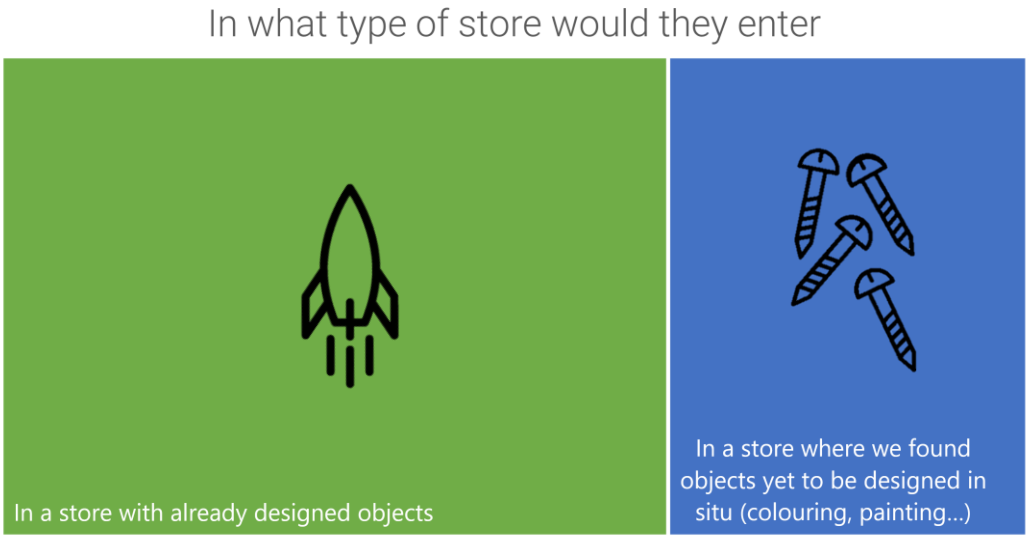
Technical Note: Due to the geographical location of the project (Barcelona, Spain), this open question was answered in Catalan or Spanish indifferently. For this graphic designed we used these languages to design this graphic, but the analysis of the graphic will be done in English. As it can be seen from the graphic, the bigger the word is, the more times the same answer was expressed by the respondents.

Figure 5: Word distribution on what respondents did not like most on their last time visit in a design store.
Source: own development.

On the following question we asked about what would consumers buy if they were given a value coupon on a design store. The options presented where: fashion, decoration objects, everyday products, electronics, furniture, luminaire or it depends. As seen on the graphic in the following page consumers would spend it basically in fashion, decoration objects, electronics or everyday products, which cover a 95% quota of the results. In conclusion, in our project we will have to consider these results to develop a product or service that covers these categories.

Graphic 12: What would consumers buy if they had a value coupon from the design store. Source: own development.

In the following question, we confectioned a second intrapersonal question. In this occasion we asked if the respondent would prefer to enter in a store where products where already designed or ready to be designed *in situ*.

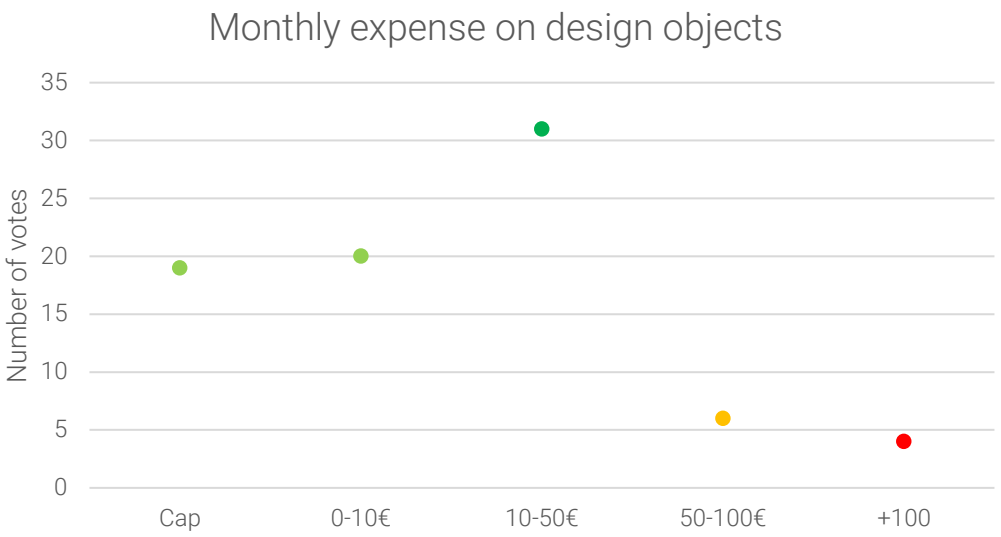


Graphic 13: In what type of store would they enter. Source: own development.

As the graphic demonstrates, predominantly liked stores where objects are already designed rather than in stores where they are invited to design an object in the same store. The first option was selected by 65% of the surveyed people, while the second one was only represented by 35% share.

Following this question, we asked about the monthly expense in design objects, as from this question, the yearly income question and labour situation we can predict

how much our respondents are willing to spend in this new service or product. In the following graph we can see the results:

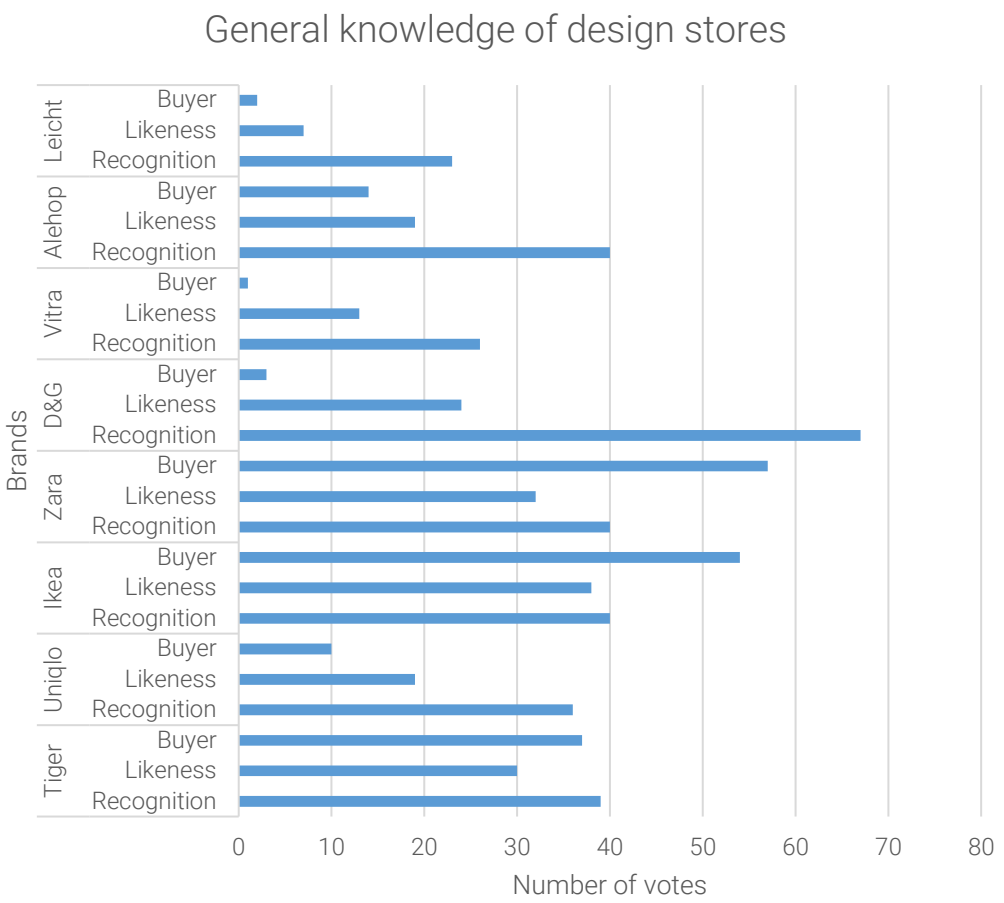


Graphic 14: Monthly expense on design objects.
Source: own development.

As seen on the dispersion graph, the willingness of the public to spend on design objects is good. Over 75% of the public is willing to spend something in design objects: as 25% is willing to spend in between nothing and ten euros, nearly 40% pretends to spend in between ten to fifty euros in these objects, and nearly 15% more than fifty euros. This data is quite representative, as it means than three out of four people who were surveyed are willing to spend at least something on design objects. This statement can be used as one of the customer gains as consumers are willing to spend money on these products or experiences monthly.

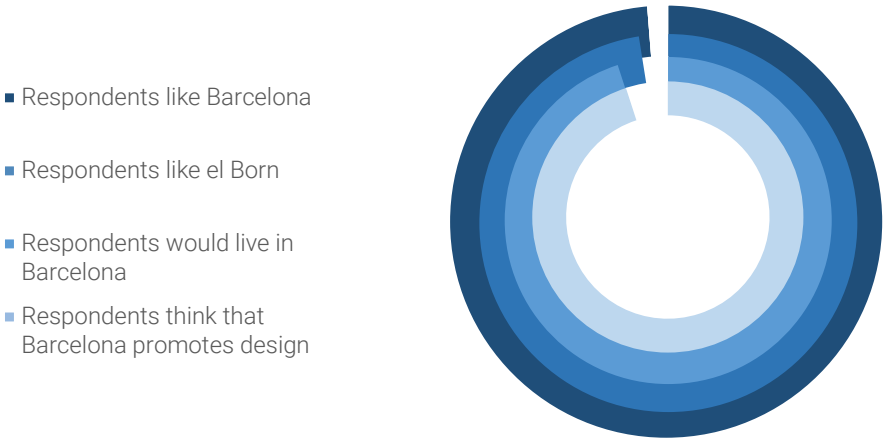
To end the second section, we asked about general knowledge on different object design brands. For eight different brands we asked if they knew the brand, if they liked it and finally if he or she bought items from the store.

As seen on the following graphic, we can conclude that the public knew the existence from mass brands, as Zara, Ikea, Tiger or Dolce and Gabbana, but did not recognise world-known design brands as Vitra or Leicht. This unrecognition can be easily explained due to the very different segments of market. The first ones are orientated to the mass public, while the second one, although being world-renowned design brands, the segment which they are orientated are very different. This factor will also be one key element to consider when designing our product's segment. We can confirm this phenomenon from the buyer chart from which we can see a notable difference between, again, the mass market brands and the more niche brands.



Graphic 15: General knowledge of design stores.
Source: own development.

Starting the third section, and the last one regarding the questions, we asked if surveyed people liked Barcelona and el Born, if they would live in Barcelona and if they thought that Barcelona promoted design. These are the combined results:



Graphic 16: Combined graphic.
Source: own development.

As seen on the combined graphic, overall the four questions were responded affirmatively. Respondents that liked Barcelona and el Born were 98.75% share and 97.5% share, respectively. So, as a customer gain Barcelona and el Born are excellent locations for our design store, as customers like the city and the district. Similarly, 95% of the surveyed people would choose Barcelona to live. From this result we can confirm that our respondents like Barcelona's ecosystem and ambient. Finally, the last question was to ask if they thought that Barcelona promoted design. Nearly all of them, a 95% quota, answered affirmatively to this question. From this question we can extract another customer gain from location, since the location promotes design and a design experience will be positive to this sector.

As we have been able to see throughout the analysis of the surveys, we can extract many customer jobs, pains and gains, further complementing our Value Proposition Canvas for customers.

Once we have all the possible customer gains, pains and jobs, from each process, surveys and open interviews, we can proceed to merge all the information in a combined Value Proposition Canvas for customers and founder. With this exercise we will have an overview of both stakeholders and will be able to correspondingly execute a brainstorming on possible Minimum Viable Products, basing us on the patterns found on the Canvas.

Value Proposition Canvas

As in the previous section we gathered all the data required to describe all the customer and founder pains, gains and jobs; we will proceed to merge it in the Value Proposition Canvas as in the following graphic:

Figure 6: Value Proposition Canvas.
Source: Startegyzer.

Technical Note: The graphic resulting from this exercise should have the same form-factor as seen on the previous Figure, but for formatting reasons we will divide the canvas in a study of each section.

Founder's Canvas

Analysing the interview with the founder found on Appendix C – Founder Interview, and following the guidelines on the Value Proposition Canvas to identify different founder pains, gains and jobs, we proceeded to depict these on different sheets of paper. We can find this process on Appendix F – Founder Canvas. The digital copy of this process will be done as follows.

Technical Note: On the boxes, on the inferior right corner we can see a number which links the founder job, pain or gain found on the Appendixes with the one on the study. Additionally, we can differentiate jobs, pains or gains by: location status (📍) or if they were selected for the following stage for their relevance (★).

Founder's jobs

As a reminder, the founder's jobs describe what jobs the founder is trying to get done in her store. Some could be the products or services she is trying to offer or commercialise.

Figure 7. Founder's jobs.
Source: own development.

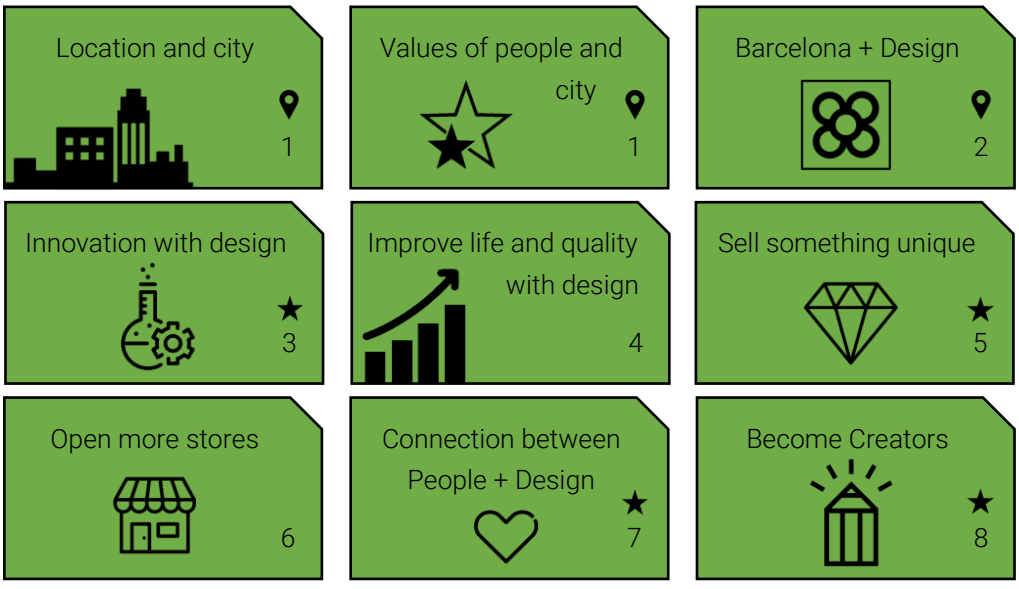
Founder's pains

For the founder's pains are those activities that annoy our founder in any way or prevents her to get her business running. These also describe risks, being possible bad outcomes.

Figure 8: Founder's pains.
Source: own development.

Founder's gains

Finally, for the founder's gains, they are all the possible outcomes and benefits the founder obtains running her business.



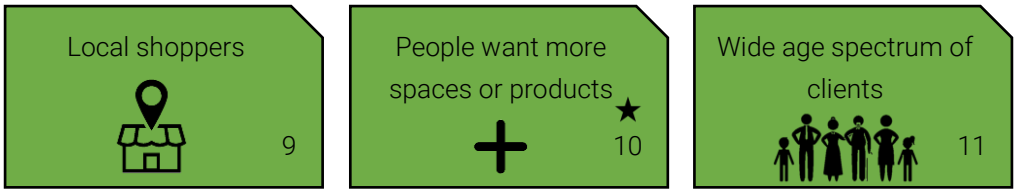


Figure 9: Founder's gains.
Source: own development.

Customer's Canvas

Analysing the open interviews and the surveys done to the customers found on Appendix C – Customers Interview and Appendix E, and following the guidelines on the Value Proposition Canvas to identify different customer pains, gains and jobs, we proceeded to depict these on different sheets of paper. We can find this process on Appendix F – Customers Canvas. The digital copy of this process will be done as follows.

Technical Note: On the boxes, on the inferior right corner we can see a number which links the customer job, pain or gain found on the Appendixes with the one on the study. Additionally, we can differentiate jobs, pains or gains by: location status (📍), if they were extracted from the surveys (📊) or if they were selected for the following stage for their relevance (★).

Customer's jobs

As a reminder, the customer's jobs describe what jobs the customers are trying to get done in their work or in their life. Some could be the tasks they are trying to perform and complete, the problems they are trying to solve, or the needs they are trying to satisfy.

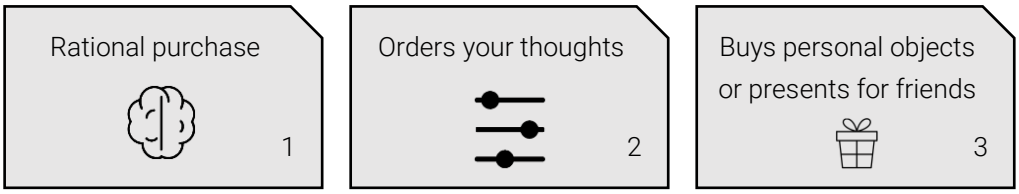


Figure 10. Customer jobs.
Source: own development.

Customer's pains

Customer's pains are anything that annoys our customers before, during, and after trying to get a job done or simply prevents them from getting a job done. Pains also describe risks, that is, potential bad outcomes, related to getting a job done badly or not at all.

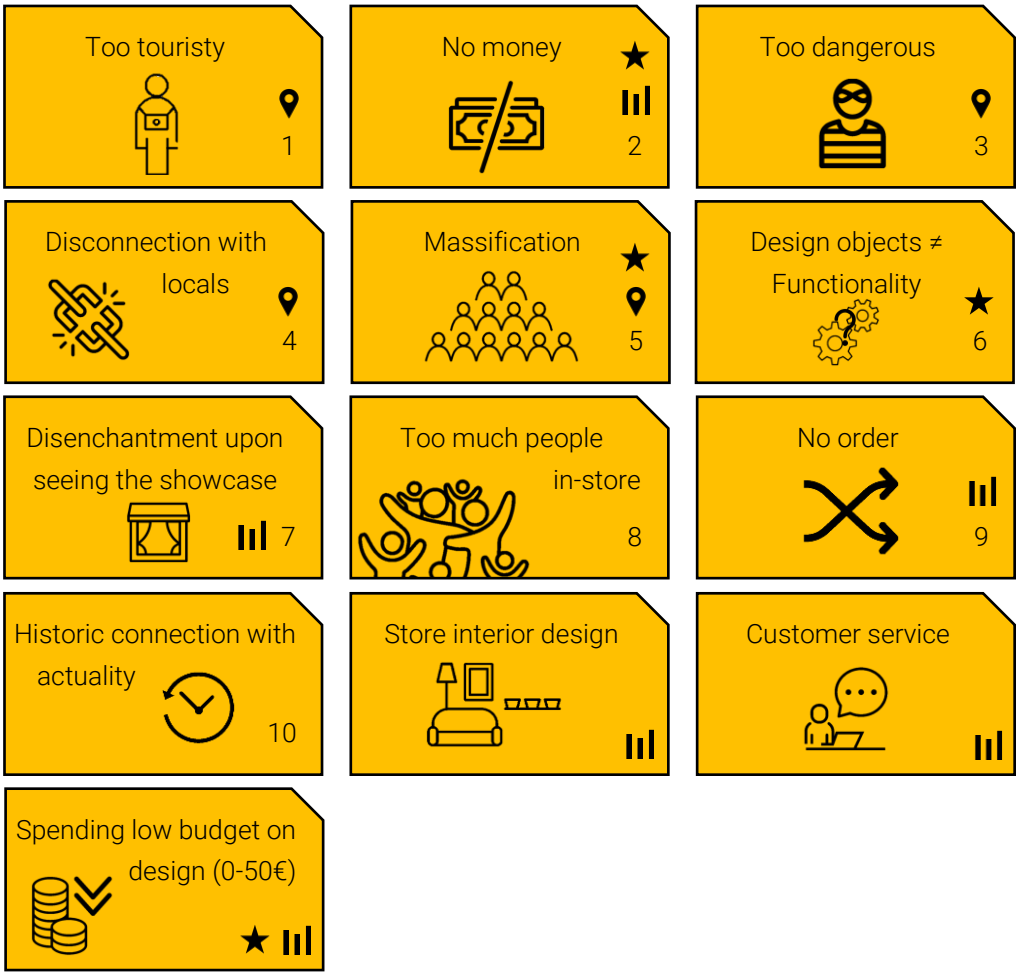
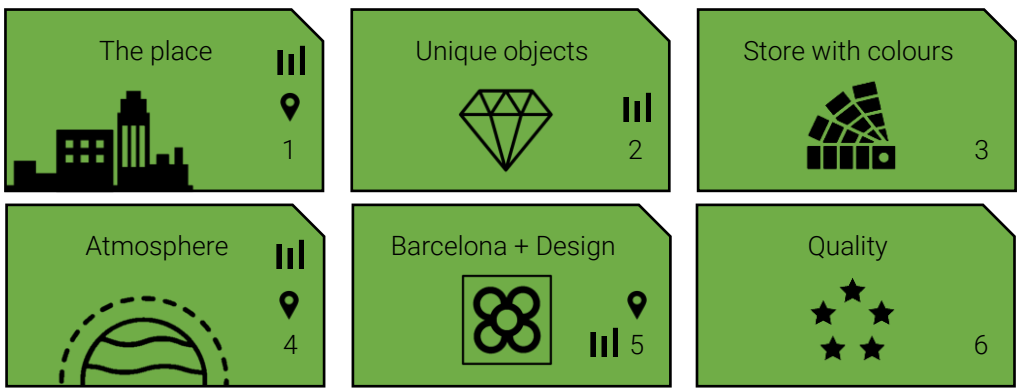


Figure 11: Customer pains.
Source: own development.

Customer's gains

Finally, for the customer's gains, these are all the possible outcomes and benefits our customers want. Some gains are required, expected, or desired by customers, and some would surprise them. These include functional utility, social gains, positive emotions, and cost savings.



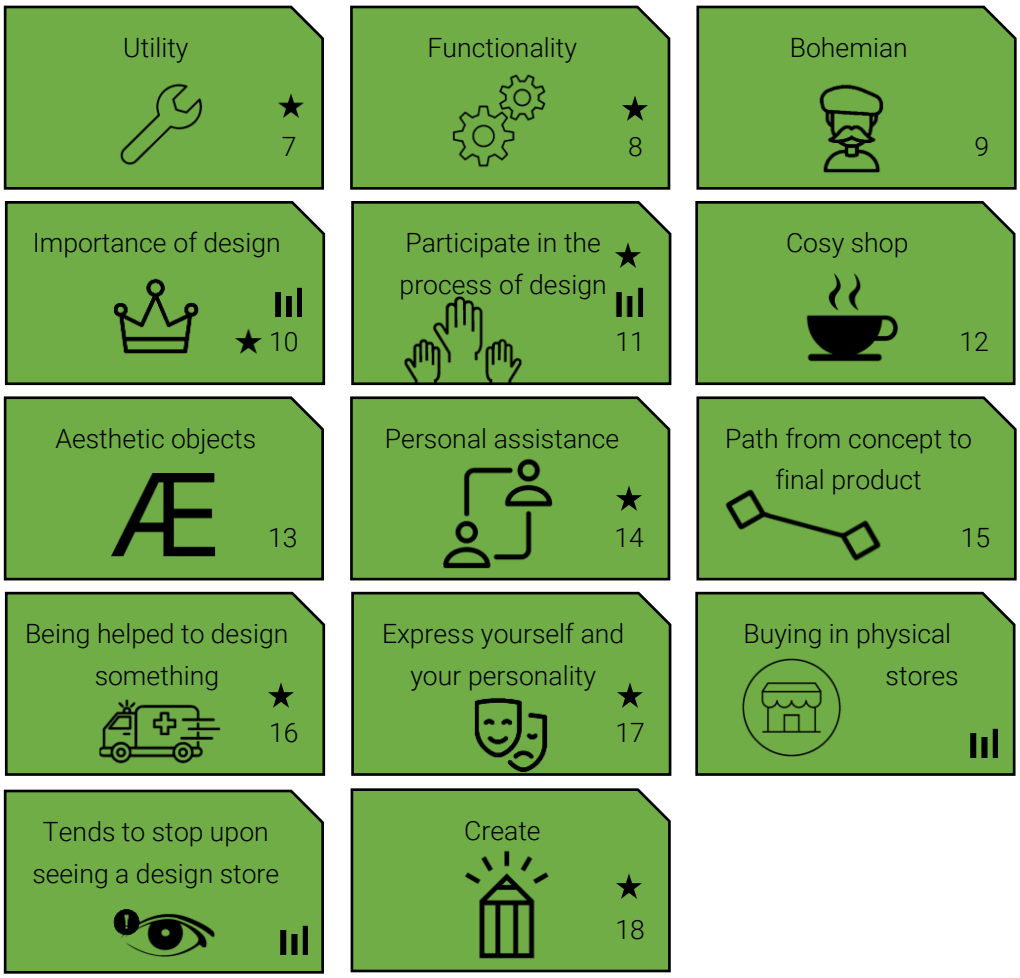


Figure 12: Customer gains.
Source: own development.

Mixing both stakeholders Value Proposition Canvas

Following the dissemination of the founder and the customer's canvas, we must have a common Value Proposition Canvas framework to push for a more efficient brainstorming session.

In this exercise we will get the customer's or founder's jobs, pains and gains most relevant (marked with a star) into a common Value Proposition Canvas. Through this process we will have a schema that will uncover a global overview of our stakeholders.

On the following image we can see a global schema which exposes both views.

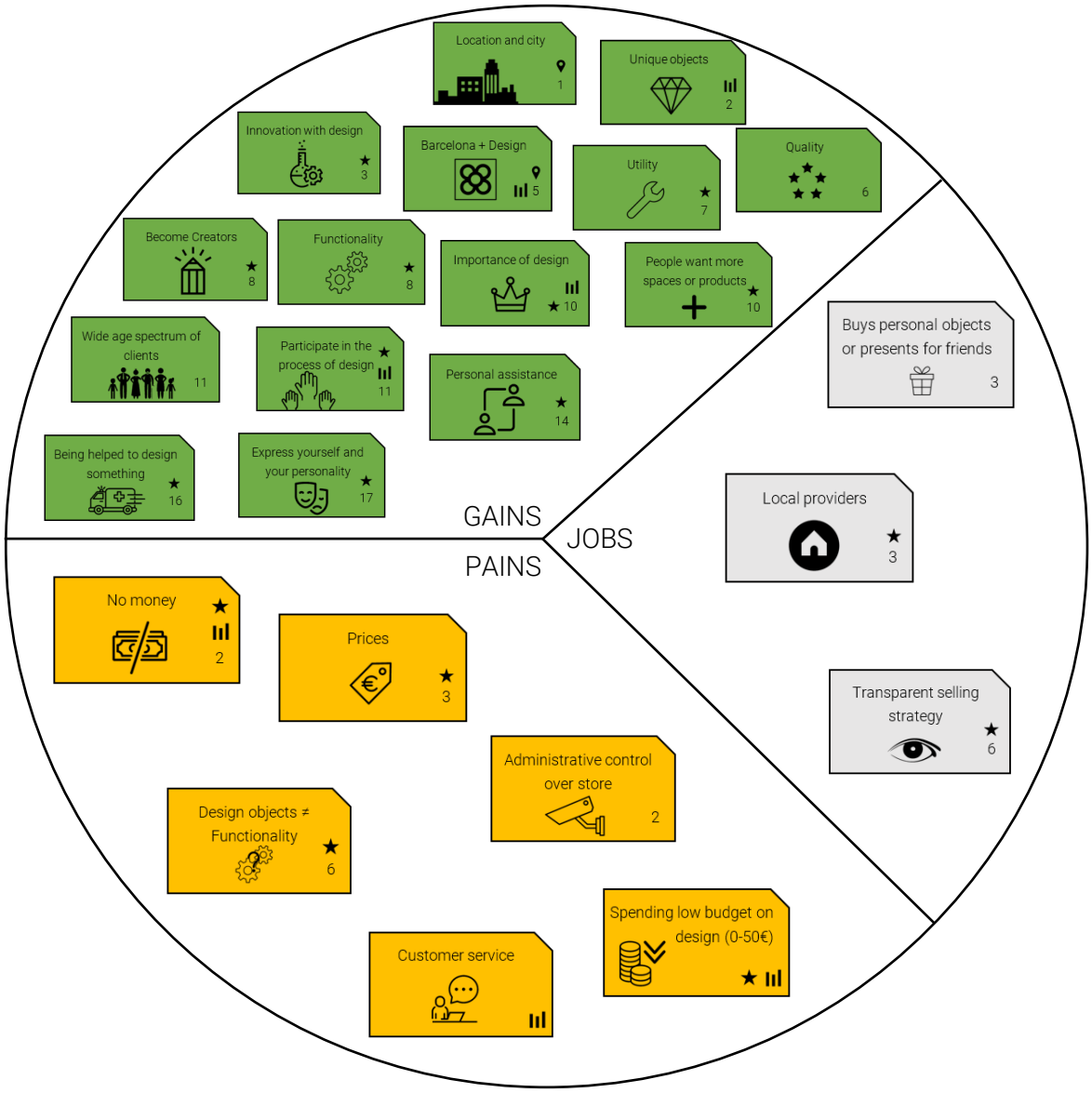


Figure 13: Mixed Value Proposition Canvas for stakeholders.
Source: own development.

In the mixed canvas for the both stakeholders involved in the project we can see that they both share some of the pains, gains or jobs that we found on the analysis of the open interviews or the surveys.

From this common framework we can then proceed to the next phase, which consists on the brainstorming session.

Brainstorming

As it was pointed out on the Methodical approach we have: analysed the market through an objective perspective, mapped all research done from both stakeholders and successfully found the main needs and opportunities from these, leading to patterns found in this data. What follows next is a brainstorming session. This session must give us all the possible ideas, with one sole objective: try to cover as much needs identified in the previous section as possible.

As the Stanford's Institute of Design indicates (Plattner, H. (2017)), in this stage the goal is to generate as much ideas that potentially inspire newer, better ideas or the most practical and innovative ones. Using creativity and innovation we must develop solutions for the possible needs of our customers, the process will step us beyond the obvious solutions and therefore increase the innovation potential of our solutions. Building the right team from different origins will bring together different perspectives and strengths, while uncovering unexpected areas of innovation.

As some others point out (Designkit.org. (2017)), some of the rules that unlock a creative power on a brainstorming session can be defined over seven fundamental points:

1. Defer judgement or criticism, including non-verbal, the key is to make everyone feel comfortable and they can say any idea that triggers others to build on it.
2. Encourage wild ideas, these ones can rise to creative leaps. One principle must be not to think about constraints of technology or materials
3. Build on ideas of others, members must build on ideas of others being positive on these ideas.
4. Stay focused on the topic, by keeping the discussion on target, without diverging beyond the scope of what you are trying to design. Start the brainstorm with the problem statement, point of view, possible questions, a plan or a goal and set a time limit.
5. One conversation at a time, members must pay full attention to the person who is sharing a new idea, this will lead to members building on the new idea and make a creative leap.
6. Be visual, drawing or writing down the ideas.
7. Go for quantity, aiming as much new ideas as possible. Crank the ideas out quickly and build on the best ones.

As we have highlighted previously the goal is not a perfect idea, it is many ideas, collaboration and openness to wild solutions.

In our Design Thinking project what we did is mix four different people from different origins. As exposed, previously to start the meeting the problem was stated, the different stakeholders involved, their different pains, gains and jobs (taking the most relevant [★]), the task to be resolved (brainstorm ideas to solve the problem) and a plan for the meeting.

Many ideas came to the table, members built upon other members ideas, notes were taken and the ideas that proliferated where the following:

- Space where a designer's product is presented, and she explains to the customers the origin, the creative process and the ideas that brought the artist to design this product.
- Space where, depending on the season, the material or the object; the customer can create and design a product.
- Space where, depending on the season, the material or the object; the customer can create and design a product with expert recommendations.
- Pace where the customer finds an unfinished product of an artist and suggestions to finish it can be made.
- Contests with the objective of turning a useless design product into a useful one.
- Workshop where a designer creates a product for the customers with their help.
- Talks about design, products, aesthetic movements, among others.
- Space where the customer can enter a fictional and creative world through virtual reality.
- Blank room where the customer can paint whatever she wants.
- Travel in design through the senses (painting in the dark, creating a melody from some images…)
- From a customer's product from home, create a design product.

Once the different ideas were exposed and the Minimum Viable Products where defined, we should continue to the prototype activity. In this action we try to bring to life one or more ideas from the brainstorming. In this prototype the idea will be tested and will determine which parts of the idea work and which do not.

The problem is, how do we choose which idea put to practice? As in the Design Thinking process the methodology we followed to choose which Minimum Viable Product to prototype was directly asking our customers which of the products presented is the one which they like most through a survey.

Through this method, we can reconfirm what consumers really need, whether if they participate or not in the survey and they like any option; and that they directly decide which product are they most eager to test.

Validation of Minimum Viable Products

Through this validation of the Minimum Viable Products, we will expose all the ideas that came up in the Brainstorming section to our customers. Taking into consideration the number of respondents we have and the overall answer rate we will be able to see if the products exposed are accepted by consumers and if they would like to see a product like the ones exposed in a store.

The four most voted options will be presented to the founder and the practical implementation for the execution of the product will be discussed in between the parties involved.

Technical Note: Due to the geographical location of the project (Barcelona, Spain), the survey was made in Catalan.

Minimum Viable Product Decision Survey

In total a sample of 61 surveys have been obtained. There was no age nor gender nor origin restriction, as in our study everybody has something to say. To obtain the most random data possible, we have distributed the surveys in different sectors, ages and days. Furthermore, many of the respondents come from the previous surveys, as these are the ones who defined customer pains, gains and jobs, and will confirm that our interpretation of these factors is according. A Google Forms survey[3] has been used to distribute it.

Model used

The survey that has been carried out is made up of one single section, as we prioritised the fact of focusing our efforts on the answer rather than making a complex survey to collect many answers.

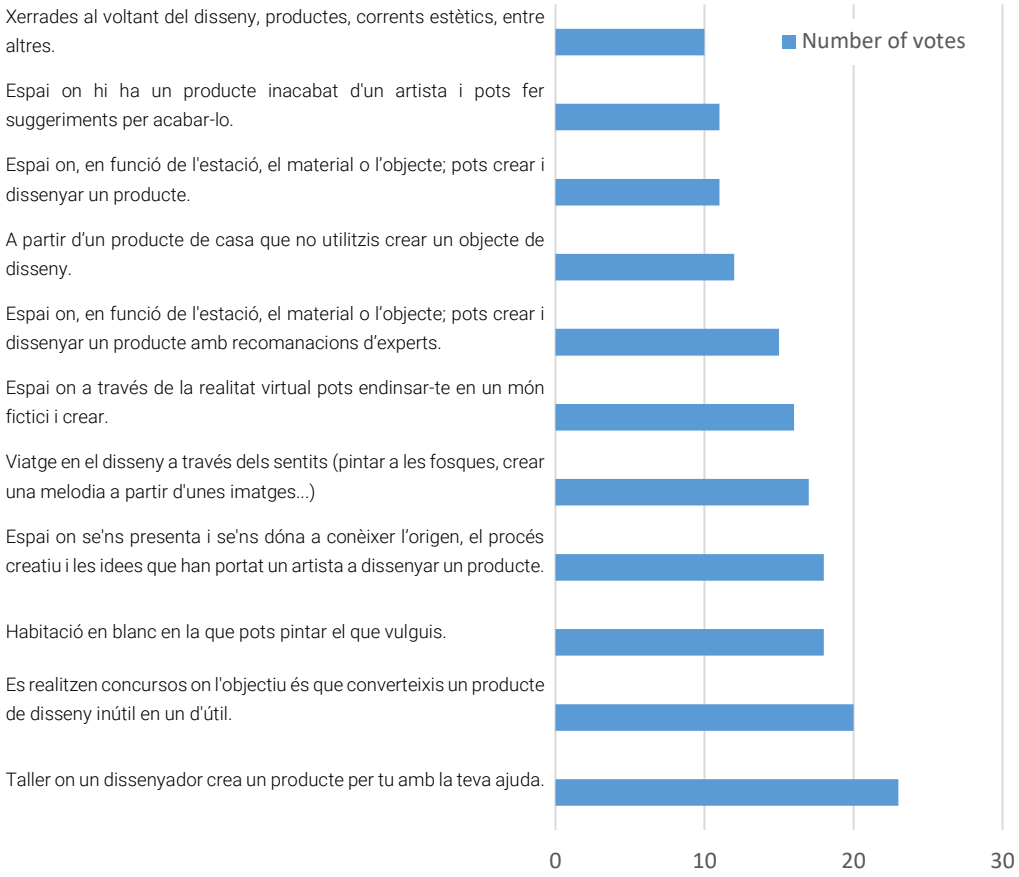
Upon opening the survey, the respondent sets itself in a blank room with nothing. Then they are prompted to select one or more of the products exposed. The underlying reason the respondent can select one or more products is to not skew the results. If they are forced to select just one product they tend to prioritise an overthink their decisions. Finally, they can either submit their answer or, before submitting their answer, add or change anything from the products presented.

For a more detailed view of the survey model that has been carried out, an example in Appendix G is included.

[3] The link to the survey is the following: https://goo.gl/forms/KxGSFpsaZE0KE3ci2.

Results

Once the study has been validated, the data resulting from these surveys has been analysed to re-check which of the products on the brainstorming where more popular, and which the consumers would like to see on a design store. We can find these results on Appendix H. Below is the analysis of the results obtained.



Graphic 17: Number of votes for each idea.
Source: own development.

As seen on the graphic the first option (Workshop where a designer creates a product for the customers with their help) stands to have slightly over 40% of the votes. We can confirm that with over 10% minimum on each of the options we can assume that Design Thinking methodologies work, since if any option had no votes, that would mean that we did not have the correct insight to the customers gains, pains or jobs. Through this exercise we see that each option covers a set of pains, gains or customer jobs in different ways, but indeed through the Design Thinking methodologies we were given the opportunity to empathise with our consumers and understand them. Following this research, we uncovered their real needs and where could we innovate offering something new to them.

Prototyping the Minimum Viable Product

Finally, our project ends in the phase of prototyping the Minimum Viable Product chosen by the founder.

As it has been explained in the previous phase, we developed a survey model for the customers to decide what product would they like most. Although the winner product had nearly 40% of the voters, the four most voted products had similar voting percentages (over 30%). So, what we should do is bring to life the winning product, showing us what parts of the product work and which do not, tweaking the experience according to customers' feedback. What we will do instead is offer a new interpretation to Design Thinking methodologies. As the implementation of the Minimum Viable Product, although following the principles of both technics should be costless, it will take some resources from the founder. Alternatively, we will test this product with a Minimum Viable Product of the Minimum Viable Product chosen: a test of the test.

The product that was chosen by the customers and approved by the founder is a workshop where a designer creates a product for the customers with their help. To make a test from this experience what we thought is on uniting a team of designers, give them the space provided by the founder and that customers could ask for a design. The founder told us that she needed to paint the blind of the store, and that the test could be an excellent opportunity to paint it. So, the final idea was: all along an afternoon a team of designers will be on a space in the store, and customers will be able to ask them for an illustration and vote for three of the illustrations done. Later, once the store closes, we will count votes and the designers will have also the opportunity to discuss which illustration is the best for them. Once an agreement is reached, a graffiti artist will proceed to paint the illustration in the blind of the store.

Throughout this experiment we will measure customers' satisfaction, and will ask them for some feedback to adjust the Minimum Viable Product. This phase will determine if the product developed covers the consumers' needs, if it improves their experience or if it achieves results that previously we did not accomplish. Furthermore, following the Design Thinking and Lean Startup fundamentals, it will be nearly cost-less, as designers will be invited to participate, and the founder will cover the expenses of the materials needed, and nearly risk-free as it does not need a huge investment to be implemented.

Lean Canvas Model

As we explained in the methodologies section, we will not develop the Business Model Canvas, but the Lean Canvas Model adaptation by Ash Maurya.

As we previously explained in the methodologies which we will use, rather than developing a complete Business Model Canvas, we will develop the alternative Lean Canvas model by Ash Maurya. This model tries to be as actionable as possible while staying entrepreneur-focused. His approach to make it actionable was to capture that which was most risky. The Business Model Canvas misses some of the things this author considers to be riskier to startups, while leaving other factors that were riskier.

The Model is the following:

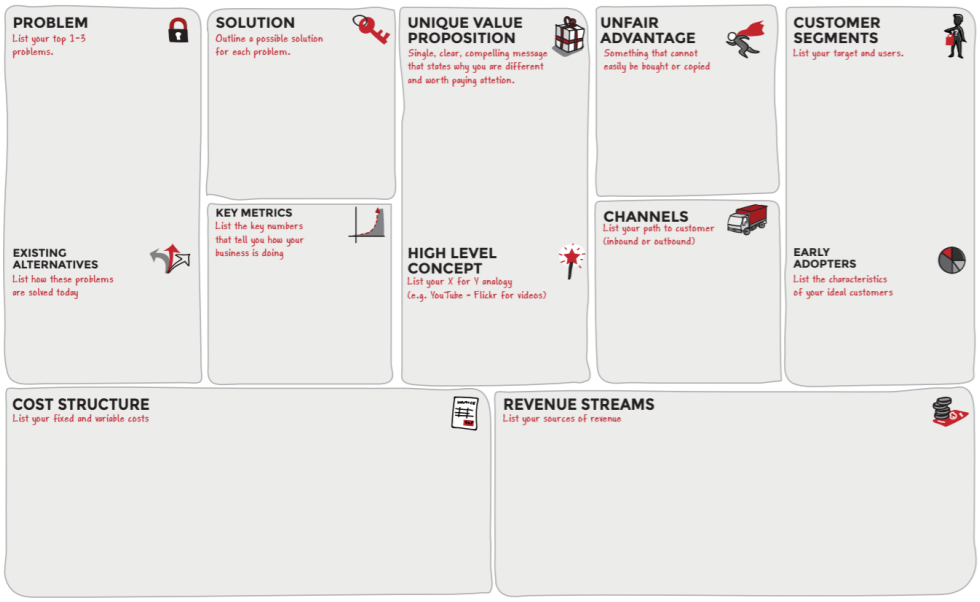


Figure 14: Lean Canvas Model.
Source: LeanStack

As we can appreciate from the figure, there are four changes on the original Business Model Canvas:

- Key Partners for Problem: correctly stating in one box the problem, will help us save time, money and efforts in building a product which solves our problem.
- Key Activities for Solution: if we define correctly the problem, then we can proceed to define the best possible solution for the stated problem.
- Key Resources for Key Metrics: failure to identify the right key metric can lead to wasteful activities like premature optimization or running out of resources while chasing the wrong goal. Initially there are only a few key

metrics that we should centre around the value metrics and later shift towards our key engines of growth.

- Customer Relationships for Unfair Advantage: this box relates to the competitive advantage or barriers to entry found. A true unfair advantage is something that cannot be easily copied or bought as Jason Cohen explains. As a Design Thinking methodology is followed, the customer relationship is always present through constant revision of the product.

Once the model has been explained, we should develop the Lean Canvas Model for the test of the Minimum Viable Product proposal. Using Ash Maurya's template for the development, we can follow this order to fill in the model (Mullen, S. (2016)):

Problem

Thinking on the different customer segments that will get involved in the project, will have different needs. In this box we must try to list the three most priority problems that each segment of customers has. As we previously pointed out, without a profound understanding of the problem, we cannot offer the right product or service. Furthermore, on this box we have the existing alternatives which consider how consumers solve the problems encountered.

In our study, we have tackled the problem identification through the Value Proposition Canvas of the different stakeholders. Through the interviews and the survey, we have gathered an insight and empathised with our stakeholders' real needs. On the Model we have input some of the problems that came up on the Value Proposition Canvas. On the existing alternatives, we see that consumers do not spend much money on design stores (validated through the Canvas) and do not search an alternative to solve their needs, as these are not primary products.

Customer Segments

The Customer Segments that the product wants to approach with the product or service. This box is intrinsically connected with the problem box, as without a segment in mind hardly we will be able to define the problems found on this segment. Moreover, on the same box we can find also the definition of the early adopters, which will be the ones who try first the product

In our study, the test will be conducted to all types of customers, without considering age or gender. For this same reason we have filled in the model with either people who gets notified by other people or by people who on the day of the test enter the store. Our early adopters will be family, friends or designers which are more up-to-date with the sector.

Unique Value Proposition

Right on the middle of the model there is the Unique Value Proposition, which is a promise of value to be delivered. It is the main reason a potential client will buy from us. On this definition we must outline what makes us different and why customers should buy our option. Also, we have the High-Level Concept in this box, which is the analogy of our product (if there is any).

In our study, we will be doing the test of the Minimum Viable Product that arose from the surveys where the clients confirmed the product they were most eager to try. But, although we will do a test of the Product, at the end the Unique Value Proposition is the same for our customers. Moreover, we can find several examples as High-Level Concepts. Both Nike (Nike. (2018)) and Pepe Jeans (Pepe Jeans. (2018)) have opted to develop platforms which allow you to personalise a given product. This process gives customers the ability to make unique objects.

Solution

This box is the key to success. Developing the right solution for the customer's needs will not be completely right on the first test, but one of the fundamentals of Lean is this: tweaking the product as much as needed depending on the customers feedback. This process is known as Validated Learning and is when asking for the customers' feedback we confirm some of the ones identified on the first phase. On the cycle of Lean Startup we also get to this point on the third phase (Build, Measure and Learn).

In our study, the solution was a mix of some of the customers and founders gains and what our product offers. We can see that we covered the main problems found on our customers with the experience proposed.

Channels

Channels are the way we reach out to our customer. We must focus our efforts on developing a platform which gives us enough information on whether if we are evolving our product on the right direction or we must pivot. Channels can be email, social, CPC ads, blogs, articles, trade shows, radio & TV, webinars... Whichever channel we decide to be in, we must bear in mind that we should consider none but the ones where our customers are.

In our study, as it will be a test on a local environment, we will be developing a poster of the one-day event, a Facebook event, a mailing list and a list of one-degree contacts (family and friends).

Revenue Streams

In this box we must define the revenue streams our business will have. We must make a simple and transparent pricing strategies for our products or services.

In our study, and because we are testing the Minimum Viable Product feasibility, we will not charge customers for this experiment, it will be a free experience to participate as we will be helping our founder to cover a need she has (paint the blind of the store).

Cost Structure

On the Cost Structure box, we should list all the operational costs for taking the business to market. Also, we should consider the costs of the related indirect costs. With this low-level cost structure, it can be then calculated a rough break-even point.

In our study, we will consider all the costs from the designers' team on the working hours and from the graffiti artist. We should also consider the cost of renting the store for the hours, but as it is a project for the founder we do not incur on these expenses, neither on the material needed as the founder will provide it. The preparation and execution of the event will be carried by the student, so no cost is incurred.

Key Metrics

Every business, no matter what industry or size, will have some key metrics that are used to monitor performance. But we should focus on one or two key metrics, as considering too many metrics will deviate our true objective.

In our study, we have tried to put our Minimum Success Criteria and not Maximum Upside Potential (which is harder to estimate). This Criteria tries to put the minimum number of that metric which we should have to say the product was successful and model our progress all the way. In numbers, it is the smallest outcome that will deem our project as successful less than three years from now. In future versions we can always revise the goal upwards.

Unfair Advantage

This is the most difficult block to fill in. Unfair advantage is that which is a competitive advantage or barriers to entry. These should be tangible such as something that cannot be easily copied or bought.

In our case, we cannot say that being the first in this market (technically we are not even the first because other companies offer this service in different sectors) is a competitive advantage as leading companies (Apple, Microsoft, Google, amongst

others) where fast followers rather than firsts on the market. We could say that employing local designers and forming a dream team could be an unfair advantage, the location or the design of the experience could also account for unfair advantages. Furthermore, being one of the first ever retailers in offering human-centred products to the client using innovative methodologies would also account to be an unfair advantage.

Lean Canvas of the Workshop

The following image reveals the ideas previously noted into the Lean Canvas Model layout.

<table>
<tr>
<td rowspan="2">PROBLEM
#Customers
1. No money
2. Interaction with design
3. Unique objects
4. Create while being helped to design
5. Utility, Functionality and Quality
#Foundress
1. Prices
2. People not understanding design
3. Innovation with design
4. Want to create
EXISTING ALTERNATIVES
People hardly spend money on design
Keep buying in big name brands</td>
<td>SOLUTION
#Customers
1. Something cheap
2. Connecting designers with people in a workshop
3. Something personal
4. Num.2
5. Quality providers
#Foundress
1. Num.1 on Cust.
2. Num.2 on Cust.
3. Innovative experience
4. Num.2 on Cust.</td>
<td rowspan="2">UNIQUE VALUE PROPOSITION
Workshop where a designer creates a product for the customers with their help</td>
<td>UNFAIR ADVANTAGE
Dream team of designers
New and radical experience for users
One of the first ever retailers to offer human-centred products to the client</td>
<td rowspan="2">CUSTOMER SEGMENTS
Anybody who finds about this experience from other people (mouth-to-mouth)
Everybody who is a passer-by the store</td>
</tr>
<tr>
<td>KEY METRICS
+50 customers on the experience
NikeID (Nike)</td>
<td>CHANNELS
Make a list of 1 degree contacts
Mailing
Facebook event
Poster</td>
</tr>
<tr>
<td colspan="2">COST STRUCTURE
Designers - free
Grafiti artist - free
Rent store for hours - free (foundress)
Materials needed - free (foundress)
Preparation of event - free (student)</td>
<td colspan="2">REVENUE STREAMS
No revenue stream, as it will be a test from the MVP.</td>
<td>HIGH-LEVEL CONCEPT
Custom Studio (Pepe Jeans)
NikeID (Nike)

EARLY ADOPTERS
Designers
Family
Local shoppers</td>
</tr>
</table>

Graphic 18: Lean Canvas for the Workshop test.
Source: own development.

As we can relate from the layout, we can differentiate all the left boxes that are characteristics referring to the product itself and the ones on the right to the market. Therefore, we have an overview of the product and its key actions and the market and its fundamental characteristics.

Environmental Study

To start the experiment proposed in this study, it will be necessary first to make a report that evaluates the environmental impact that will generate this business activity. This report collects the analysis of two factors that are applicable to the experiment to evaluate the environmental impact that is generated by the activity.

Waste treatment

The focus of waste contamination that is derived from the activity of the workshop will be only material used by designers such as paper, pencils or pens. All these and given the size of the experiment these residues could be dismissed as waste treatment. They could be treated in the same recycling garbage facilities of the district. Therefore, the installation of devices of residual protection of the environment will not be necessary.

Light pollution and electrical consumption

Lighting focuses will be present at the experiment. For the experiment to work and designers can execute their performance, the establishment must be enlightened and, therefore, this will pose a risk of negative environmental impact.

To avoid excessive light pollution in the environment, low consumption lighting must be installed in the upper space of the store. This light pollution will be responsible for some of the electrical consumption of the premises. Also, we can say that this consumption will not be greater than normal establishments due to the space and requirements, so we can dismiss it as it will not be more than what the district allows for stores.

Conclusions

We can observe that we will not have a major environmental impact but in any case, we should bet on be 100% environmental friendly store on the long-term. So, we can propose several solutions:

- The founder bets on an installation of solar panels on the rooftop of the building block to generate the sufficient electrical consumption to reach the consumption of the whole building.
- All designers execute their work using electrical instruments, such as design tables and laptops to show and perform their work rather than using and consuming resources from nature.

In any case, for the experiment, we can dismiss this study as it is not producing negative irreversible impact on the environment.

Legal framework

To follow the requirements of the current regulations and legal frameworks, the store must guarantee that the premises comply with the requirements indicated in the current legislation. Therefore, before starting the activity in the establishments, it will be necessary to inspect whether the premises comply with the requirements indicated in the legislation and obtain the necessary permits for the start-up of the new service.

The legislation that must be followed by the store will be issued by the Spanish Constitution, the laws of the Autonomous Community and those of the City Council of Barcelona, in the hierarchical order indicated. These laws comprise all the obligations the store must bear in mind to be legal.

The common provisions are included in the *Decret Legislatiu 1/1993, de 9 de març*, on internal trade and the *Llei 7/1996, de 15 de gener*, on the organization of retail trade.

Regarding the commercial facilities, *Decret Llei 1/2009, de 22 de desembre*, and *Llei 18/2005, de 27 de desembre,* both are responsible of regulating the requirements and arrangement of commercial equipment. In these it is focused on the technical and architectural aspects that the premises must accomplish. However, urban planning legislation, which also regulates some aspects related to commercial equipment, should be considered. The *Decret Legislatiu 1/2010, de 3 d'agost,* which approves the *Text Refós de la Llei d'Urbanisme*, deals with these issues. Regarding the accessibility, these must fulfil the requirements established depending on the public concurrence. *Llei 13/2014, del 30 d'octubre, d'Accessibilitat*, includes all the specific regulations on accessibility matters.

For the same reason that the establishment physical conditions are regulated, it must be endowed with specific protection and emergency measures. Walls must be painted with fire-retardant paint, presence of fire extinguishers, emergency plans in visible points or the placing of first aid equipment is essential and are regulated in the NTP 361.

Also, there is a specific regulation on the business hours. The limits are specified in *Llei 3/2014, de 19 de febrer, d'Horaris Comercials i de mesures per a determinades activitats de promoció* and in *Llei 1/2004, de 21 de desembre, d'horaris comercials*.

All regulations must be considered regarding the design of the establishment. But, since the establishment is already open, we will only have to consider the needs that strictly belong to the new product that we will offer, which we will secure it complies with the current legal framework.

Economic study

To start the activity of the selected experiment, it will be necessary first to carry out a feasibility study of the project. For these purposes, we have been forced to conduct several preliminary assumptions and hypotheses to obtain these data.

Thus, the document of the corresponding budget has been detailed and the subsequent conditions supposed to support it. According to these conditions, we have thought of what would cost an entrepreneur to execute this experiment.

As detailed in the conclusions, we have been able to see in the economic breakdown of the experiment, it would cost the organization around 1.700€. This cost accounts for the event design, the marketing and communication of the event, the personnel needed to execute the experiment and the material to make it work. In the following table we can see these topics:

Table 1: Economic breakdown of experiment.
Source: various.

Topic	Cost
Event design	500 €
Rent of local	-
Material	281 €
Designers	167 €
Graffiti	90 €
Lightning	24 €
Marketing and Communication	170 €
Poster	100 €
Managing social networks	70 €
Personnel	750 €
Designers	100 €
Graffiti artist	500 €
Organization	150 €
TOTAL	1.701 €

As we stated on the introduction of the budget, following the fundamentals of Design Thinking and Lean Startup methodologies of mitigating risks and resources on developing a product or experience, we have tried to make it as economic friendly as possible. But, if a test should be done, the production members should try to lower the cost of the overall experiment to reduce possible negative outcomes.

Conclusions

As we pointed out in the introduction of the study, our main objective was to design and find out which type of business we should implement in a space that has never been used in a design store located in Barcelona's city centre, using the Design Thinking and Lean Startup methods.

As we have been able to follow all along the study, we started analysing our current market through open interviews, surveys and primary sources of information. Also, we interviewed the other stakeholder involved in the project, the founder, to understand her perspective on the business and the consumers. Once the study was made, we analysed both customers' and founder's jobs, pains and gains. These are what stakeholders feel, tend to do, say or think and what are their real needs, aiding us to empathize with them and understand which are their real problems. Once the research was done and we could establish a link between us and the stakeholders, we joined in a brainstorming session on developing products which fulfilled as much customers' and founder's gains as possible. Several products were thought. Alternatively, to what Design Thinking methodology proposes, we decided to get back to our customers to corroborate what we had analysed was correct.

Through this confirmation we could prove whether the Design Thinking methodology we followed was appropriate or not to solve this given problem. Delightfully, we got to a major conclusion on our study:

> *With nearly 40% of acceptance in one of the products proposed in the minimum viable product decision survey and having none of the products less than 10% of acceptance, people verified that Design Thinking processes to empathize with customers, worked.*

In short, Design Thinking methodologies uphold that we could use them for these traditional businesses. This conclusion supports the leap of faith we did on testing these methodologies in this kind of stores, as we only encounter examples on the technology sector.

Following this goal, we ambitioned in prototyping this product, but again, opted out on applying an alternative based on a Design Thinking and Lean Startup principle over our process. The idea was to not only save more resources by doing a test from the product but to narrow even more the risk of the project's failure. For this reason, we did not execute the complete Business Model Canvas, as explained in the Lean Startup's theory but, developed a more concise alternative, the Lean Canvas. This alternative focuses on the riskier parts of the project rather than on the overall execution of the plan. Through this model we could have an overview on the strategic management template to define the experience's value proposition,

infrastructure, customers, and finances. It allowed us to align the activities and strategies throughout our business model.

As we justified in the introduction of the study, the goal was to get to the testing phase. So, the study is open, and we should execute the test to validate our learning and tweak the product as the Lean Canvas and Design Thinking methodologies expose, building upon our customer's feedback. Without the test we cannot demonstrate if the Lean Canvas model proves to be successful or not, which would be the second major conclusion on the project.

As we already know, the scientific procedure that has been followed should work, as the essence of Design Thinking and Lean Startup methodologies are not more than a scientific procedure: we ask ourselves a question, conduct a research, construct hypothesis, test them and finally analyse if the procedure is working or not. Similarly, to what some scientific procedures do, these two methodologies remark the activity of responding to feedback from the potential customers and iterate throughout the development process to understand and fulfil the stakeholders underlying needs.

The unusual from this study is not the exercise of proving this procedure in a given environment, but to test if these methodologies, commonly studied in the theoretical path and rarely applied in technological startup's, would work in a traditional business as a design store. And we encountered is that the design thinking process followed to empathise with customers with the following analysis gave us fair results to conclude that indeed these techniques work in these circumstances.

Design Thinking has not only proved to work in extremely uncertain situations in the technological startup's sector, but on the one we faced in this study. Design Thinking focuses on human-cantered innovation and creativity. This, has given the opportunity to glean an insight on customer's profiles and conferred the possibility to present an experience which empathically covers the stakeholders' real needs.

Future projects

As pointed in the introduction and we can notice all along the study, we have been able to follow the methodical approach up until the testing phase. One of the possibilities a future project could study, could be the continuation of the study implementing the minimum viable product proposed in the same conditions. This could allow us to complete phase five and six of the theoretical path, which cover the implementation of the product and measurement of the stakeholders' approval and overall experience. Designing the experience and gathering the correct tools to measure this satisfaction could confirm and validate our learning achieved on this study. Moreover, this future project would be completing the Lean Startup cycle (Build, Measure and Learn) and could point out to some changes that could be done to the study completed in this work.

Alternatively, what could be proposed as a future project is to not implement the experiment yet. But, due to the fact we cannot confirm that with slightly over 60 respondents we have the right answer to the proposed products, gather more data on the surveys proposed, make a larger data bank, and from this point onwards study if the answer of the respondents is the same to the ones found and implement the solution with even less risk than what we could have with this first outcome.

Finally, another option that future projects could consider is: recognizing the positive answer we accomplished on the Design Thinking methodologies applied in this work. Try to execute the same exercise into traditional businesses other than a design store: apply Design Thinking and Lean Startup solutions to traditional businesses.

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